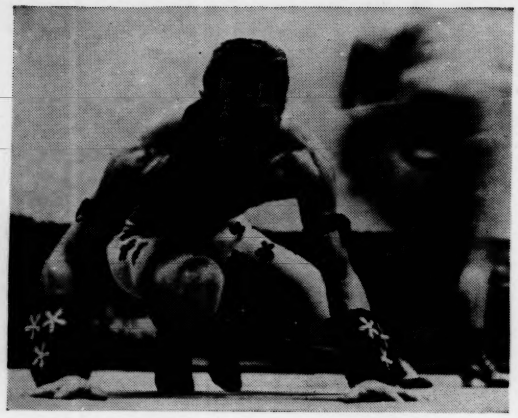
VEMBER 1958 60 CENTS

11

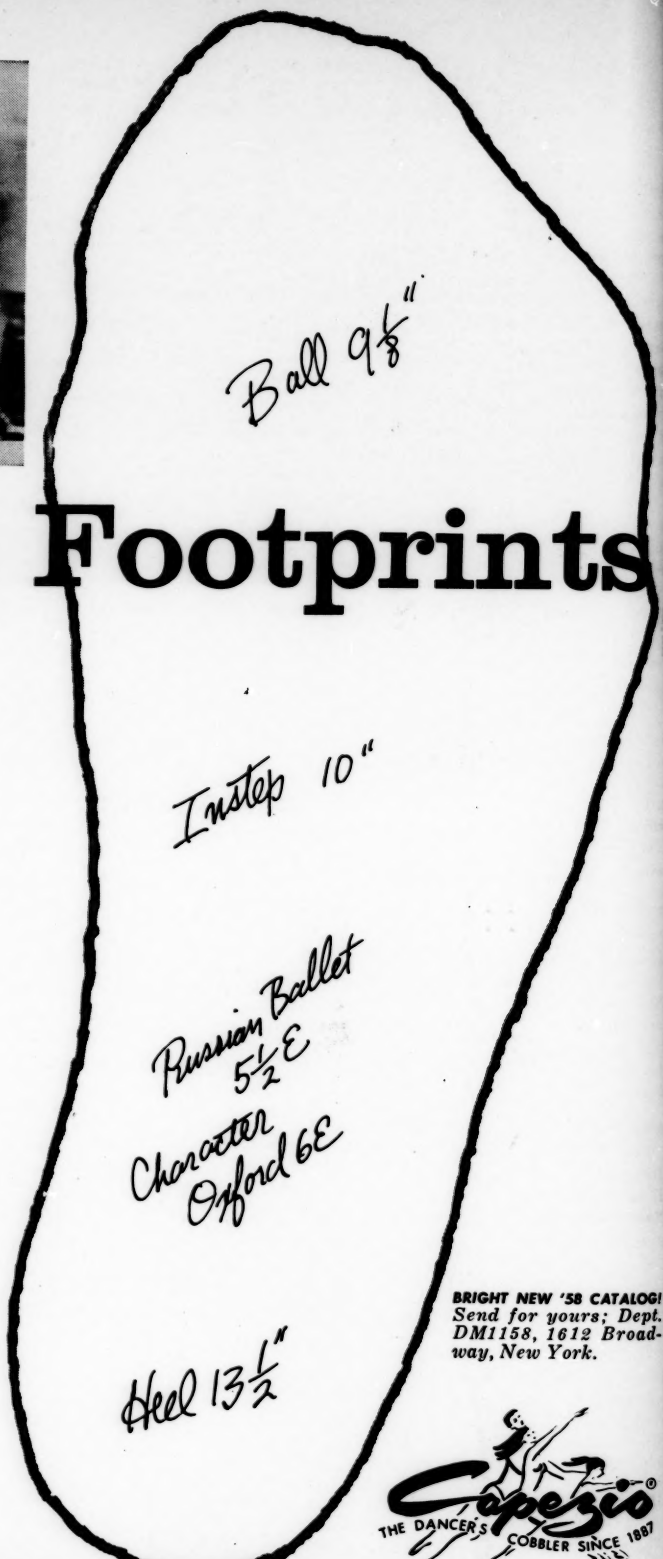
dance MAGAZINE

Allegra and Jacques d'Amboise in "Apollo"

University of New Hampshire
Library



Famous Footprints



This is the footprint of John Kriza, first dancer of the American Ballet Theatre, shown here in one of his most famous roles, "Billy the Kid." During the recent tour of North Africa and Europe under the sponsorship of the International Cultural Program of the U. S., all the company's scenery, costumes and dance shoes were completely destroyed by fire. Because Capezio had Mr. Kriza's footprint on file, we were able to rush duplicates of his shoes and boots to Brussels . . . just in time for the Ballet Theatre performances at the Brussels Fair!

Capezio takes great pride in the illustrious companies and dancers we've been serving for the past 70-odd years. We like to consider that *you*, too, are included in our collection of footprints . . . and hope that someday your footprint will join our famous collection in actuality! Meanwhile, dance secure in the knowledge that we have devoted the same patience and craftsmanship, employed the finest materials we could buy, to provide you with world-renowned Capezios . . . the same Capezios most famous dancers wear.

HAVE YOUR FOOTPRINT TRACED at your Capezio store . . . just like the stars'! There's a packet of autographed pictures of your favorite dancers waiting for you . . . FREE!

BRIGHT NEW '58 CATALOG! *Send for yours; Dept. DM1158, 1612 Broadway, New York.*

Capezio®
THE DANCER'S COBBLER SINCE 1887

NEW YORK • BOSTON • CHICAGO • LOS ANGELES • HOLLYWOOD • SAN FRANCISCO • SAN MATEO • MONTREAL • TORONTO

DANCE Magazine's World-Wide Newspaper

Presstime News

"True dance is an expression of serenity, controlled by the profound rhythm of inner emotion."
—Isadora Duncan

NEW SET-UP AT MET OPERA

Four choreographers will create new ballets for the **Metropolitan Opera Ballet** this season. **John Butler** will do dances for "Fledermaus," **Alexandra Danilova** will choreograph "La Gioconda," **Yurek Lazowski** does "Boris Godunov," and **Matt Mattox** takes over for the "Aida" dances. **Antony Tudor** continues as director of the Opera Ballet, and **Mattlyn Gavers** is again ballet mistress. **Zachary Solov** is not returning this season, but the choreography for several of his ballets will be reconstructed by Miss Gavers.

Two Ballet Theatre leads will be principal dancers — **Lupe Serrano** and **Scott Douglas**, and the NYC Ballet's **Jacques d'Amboise** will be guest premier danseur. New co. members are **Meredith Baylis, Elenka Devon, Nina Feinberg, Carole Kroon, Ron Murray, Frank Piper** and **Alex Zybine.**

VERDY JOINS NYC BALLET

French ballerina **Violette Verdy,** who scored during the recent Met Opera season of **American Ballet Theatre,** has signed for the winter NYC season (Nov. 25-Feb. 1) of the **NYC Ballet.** It is expected that she will be featured in "The Nutcracker."

Major production will be **Balanchine's** revision of his earlier work, "The Seven Deadly Sins," which has music by Kurt Weill and libretto by Bertold Brecht (translated by W. H. Auden and Chester Kallman). The ballet was 1st staged by Balanchine in Paris in 1933 for **Les Ballets 1933.** Leads were sung by **Lotte Lenya** and danced by **Tilly Losch.** In the new version, Miss Lenya (Weill's widow) will repeat the singing role of Annie, and **Allegra Kent** will do the dance counter-part.

ROMANOFF SIGNS WITH DUTCH CO.

Dimitri Romanoff, with **American Ballet Theatre** for more than 18 years, left Oct. 17 for Amsterdam to join the **Ballet van de Nederlandische** as regisseur. Under terms of a long-term contract he will reorganize the co. and its academy, which are affiliated with the Amsterdam Opera. Romanoff, a student of **Adolph Bolm,** was leading dancer for the **Mordkin Ballet** and Ballet Theatre, and regisseur for the latter co. from 1949 through the '58 fall season at the Met. He expressed regret at the termination of the lengthy association, but felt that the co's indefinite plans left no alternative.

INTERNATIONAL NOTES

American dancers **Ruth Harrison & Alex Fisher** are featured in "Talk of the Town," the elaborate new revue at the London Hippodrome. This summer they appeared on the "gambling casino circuit" in Monte Carlo, Evian, Rome and Milan . . . **Merce Cunningham** and **Carolyn Brown** gave a perf. Oct. 5 at the Opera House in Stockholm. Program included premiere of "Night Wandering," to music by Swedish composer Bo Nilsson. They were due to appear Oct. 28 in Hamburg . . . **Marina Svetlova** and **Anton Dolin,** assisted by **Margit Muller** and **Andre Prokovsky,** did a week's tour of Ireland in Oct. to benefit the **Irish Ballet Society.** On Oct. 17 Svetlova, partnered by **Peter Van Dijk,** was guest star in a special ballet eve. at the Paris Opera Comique.

Antonio, Youly Algaroff, Erik Bruhn, Yvette Chauvire, Margot Fonteyn, John Gilpin, Mona Inglesby, Henning Kronstam, Anita Landa, Alicia Markova, Kirsten Simone and **Michael Somes** are among the stars for the Gala Matinee of Ballet Nov. 13 at the London Coliseum, being given as a benefit for the **Royal Academy of Dancing** . . . **Katherine Dunham,** after completing her choreographic chores for the film "Green Mansions," visited NYC prior to going to Haiti to work on her autobiography.

Oleg Briansky is remaining in England to dance in the Christmas season of **London's Festival Ballet** and is choreographing a new work for the co. . . . **Laura Sheleen,** NYC-Paris teacher, is guest teaching at the **Ballet Academy of the Kursverksamheten** in Stockholm . . . **Raoul Gelabert** has returned to his NYC studio after guest teaching this summer for **Ballet Nacional** in Mexico City . . . **Winifred Widener** has returned from NYC to Paris and has resumed her modern dance classes there . . . Chicago teacher **Gladys Hight** sails Nov. 18 for No. Africa, Spain and the Canary Is. for folk dance research.

"THE PRINCESS" IN PALM BEACH

Christmastime in Palm Beach, Fla., will bring the premiere of an ambitious full-eve. production, "The Princess," being presented as the 2nd season offering of the **Palm Beach Ballet.** The co's artistic director, South African ballerina **Jo Anna,** visited NYC last month and signed **Violette Verdy** and **Michael Maule** for the leads. Second feminine lead will be danced by Jo Anna, who is choreographer and author of the libretto, an original fairy tale.

"The Princess" will be given 10 perfs., beginning Dec. 26, in the Royal Poinciana Playhouse. The work has an original score for symphony and children's chorus by **Mario Braggiotti.** The composer and **Frank J. Hale,** Pres. of the Playhouse, have been in Europe to arrange for recording the score. (Incidentally, while in England, Mr. Hale also invited former ballerina **Moira Shearer** to appear in a play at his theatre.)

DANCE SCENE USA

Spanish dancer **Teresa** is on a concert and guest teaching tour of the US. She is accompanying the **Jerome Robbins Ballets USA** group, for which her husband, Werner Torkanowsky, is conductor . . . **Mrs. John H. Wohner,** wife of an Army colonel at Ft. Richardson, Anchorage, Alaska, staged a production of "Coppelia" Sept. 28 with 118 Ft. Richardson girls. Russian-born, Mrs. Wohner was once a member of Ballet Russe de Monte Carlo . . . Dance Series of Hamline U. Theatre, St. Paul, includes **Dance Repertory Group,** directed by **Gertrude Lippincott** and **Robert Moulton,** on Nov. 1 & 2; **Jean Erdman,** Dec. 11 & 12; **Contemporary Dance Co.,** Apr. 18 & 19. Last named group, newly formed under **Nancy McKnight Hauser,** features **Joan Skinner,** and includes **Lillian Anderson, Sage Cowles, Loyce Johnson Houlton, Irina Lasoff, Ann Mosman** and **Mary Nee.**

The L.A. Chapter of ANTA (2301 No. Highland, Hollywood) appointed **Jon Angelo** to explore formation of an experimental dance theatre there . . . Columbus, Ga., teacher **Consuelo Carmona** dances in the Civic Opera of No. Carolina's "Carmen" Nov. 10 in Charlotte . . . **Shirley Keller** was director-choreographer of the Grand Rapids Civic Theatre's recent production of "Finian's Rainbow" . . . Fall appearances of Flamenco dancers **Soler & Lorca** include the Casino Club, Chicago, Eddy's in Kansas City, and the Crescendo Club, Houston.

IN THE NEWS

Over 100 dancers responded to the call for auditions of the **Yurek Lazowski Dance Theatre Workshop.** The 13-week training program is well under way, and two special "Moiseyev-style" works are in rehearsal.

Michael Kidd will direct and choreograph the musical of "Destry Rides Again," coming to B'way in March . . . **Polly Rogers,** HS of Performing Arts graduate and Juilliard dance major, was awarded the Rodgers & Hammerstein Scholarship in Musical Comedy at the American Theatre Wing . . . Paintings by the NYC Ballet's **Francisco Moncion** are on exhibit Oct. 19-Nov. 14 at the Studio Gallery, Alexandria, Va. . . . 16-year-old **Tracy Everitt,** pupil of **Mme. Halina,** Elmira, NY, is in B'way's

Prestime Press

"The World of Suzie Wong" . . . **Pearl Primus'** activities include being an anthropology instructor at the NYU School of Education.

The **NYC Festival Ballet** is the new title of the American Dramatic Ballet. Co., under management of Elvira van Lier, plans a Jan. perf. in NYC, featuring **Ann Wilson, Rose & Peter Nelson** and **Rex De Vore.** Works will be staged by **Vera Nemtchinova, Frederic Franklin, Anatole Vilzak** and others. Info: EN 2-3666 . . . New AGMA contract gives **Met Opera Ballet** dancers an hourly rehearsal rate of $1 and a weekly rehearsal rate of $55 . . . **Bruce King** gave 2 demonstration lessons in dance for children at the Nat'l Recreation Assn. Congress Sept. 23 in Atlantic City, and performed Oct. 10 for the W. Hartford Parent-Teacher Cultural Council.

DANCE PERSPECTIVES

First issue of the new quarterly, **Dance Perspectives,** will be published Nov. 25. Initial feature is "What Ballet is About: an American Glossary," by the NYC Ballet's **Lincoln Kirstein.** Accompanying will be a portfolio of **NYC Ballet** photos by **Martha Swope.** Editor is **A. J. Pischl;** Assoc. Ed., **Selma Jeanne Cohen;** Asst. Ed., **Sheppard Black.** Yearly subscription is $5, single issues, $1.50. The publication, which will not be sold on newsstands, may be ordered from Mr. Pischl at 1801 E. 26 St., B'klyn 29.

PERSONALS

Back from their perfs. in Israel with the Martha Graham Co., **Marnie Thomas** and **David Wood** announced they will be married during the Christmas season . . . The **Irving Burtons (Maryan Francis)** are parents of Sarah Beth Burton, born Sept. 29 in NYC.

Author-publicist-producer **Oliver M. Sayler,** American authority on the Russian theatre, died Oct. 19 in Mamaroneck, NY, at the age of 71. His activities relating to dance extended from publicity for the early Pavlova-Mordkin appearanances in the USA to recent work on a history of The American Ballet Theatre . . . **Harry Peters,** father of Spanish dancers Nila Amparo and Luis Olivares, died Sept. 19 in NYC.

AROUND NEW YORK

Classes, discussions and demonstrations at the Junior Dansnotator Forum Nov. 16 at the **Dance Notation Bureau,** 47 W. 63, feature **Hanya Holm, Igor Youskevitch, Walter Terry** and **Ann Hutchinson** . . . **Katherine Litz** stages dances for Hofstra College's "Iphigenia" Dec. 5-7 . . . **Merle Marsicano** is auditioning dancers for future performing projects. Info: GR 7-5228 . . . **Bonnie Prudden** gave a physical fitness lecture-demonstration Oct. 10 for the **Westchester Dance Council.**

Irene Gabriel & Co. appear Nov. 18 at the Scarsdale HS in the Westchester Opera Theatre's lecture series. Dancers assisting Miss Gabriel are **Vicki Brecher, Renee Rapaport, Annluise Williams** . . . **Russel Fratto,** dir. of the **Little Studio Dance Workshop,** Norwalk, Conn., is looking for dancers and choreographers for a Dec. perf. Info: CH 2-8653, NYC (eves.).

OFF-BROADWAY EVENTS

Erick Hawkins' full-evening prdouction, "Here and Now With Watchers," which was a sell-out last season, will be repeated Nov. 29 at Hunter Playhouse. Dancing opposite him this year is **Barbara Tucker. Lucia Dlugoszewski,** composer of the score, will again be at the piano. Designer is **Ralph Dorazio** . . . "Dances by Three" at the 92nd St. Y on Nov. 22 is a concert by three young choreographers and their co's. They are **Louis McKenzie,** who has been seen in many Mary Anthony Dance Theatre works; **George Mills,** formerly of the Pearl Primus co.; **Cyril Peters,** who has danced with Charles Weidman. Program includes 5 premieres.

Joyce Trisler, formerly of the Lester Horton co. and featured for 4 years in the Juilliard Dance Theatre, appears with her group **(John Wilson, Marnie Thomas, Sue Hawes)** Dec. 5 at the Henry St. Playhouse. In addition to her own group and solo works, she will present a solo based on Horton movement studies, choreographed for her by **James Truitte,** soloist in the Horton co. . . . The **Five O'Clock Dance Co.,** following recent auditions, now has 25 dancers. Group, directed by **Shirley Broughton,** is thus able to meet 2 deadlines the same day. Oct. 31, for instance, one unit was due to appear in the Amato Opera's "Faust," and another at Cooper Union.

SCHOOLS AROUND NEW YORK

5th annual **Conference on Creative Teaching of Dance to Children** is scheduled for Dec. 28-30 at the 92nd St. Y Education Dept. This year's theme: "Use of Music in Dance Education" . . . **Darrell Henline** and **Sylvia Levy** have opened the **Just Rhythms Dance Studio** in Massapequa Park, LI, which features ballet, tap, modern jazz, acrobatics and ballroom . . . **Frank Wagner** is modern jazz teacher and **Edith Coyne** conducts adult eve. classes at the **Joseph Levinoff Ballet School** in NYC. Mr. Levinoff also teaches at the **Suzanne Sawyer School,** Montclair, NJ . . . **John Colman** begins a music course for dancers Nov. 3 at **Dancers' Studio,** 128 W. 23 . . . 16-year-old **Nancy Sklenar,** a pupil since she was 6 of **Nathalie Branitzka,** has joined **Ballet [illegible] de Monte Carlo.**

Michael Maule, on the dance faculty **Pilgrim Productions Studios,** is train young dancers for Pilgrim's projected p formances this season . . . 16-year-o **Pauline de Groot's** study at the **Mart Graham School** is being made possible b a grant from the Dutch Gov't and th American Netherlands Foundation . . . **Alex Daybreak** (GPO Box 1800, NYC 1) invites teachers of children's classes in NY, NJ & Conn. to participate in his Thanksgiving and Christmas TV shows . . . **Edith Stephen** begins interviews at her studio, 133 2nd Ave., on Nov. 3 for her Choreographer's Workshop.

SCHOOLS AROUND THE COUNTRY

Diane Delacey and **Margaret Jones,** of the **Ellis-DuBoulay** School in Chicago, after appearing in "The Broken Date" in Europe and the US, are dancing in Chicago's **Lyric Opera Ballet,** for which **Ruth Page** is choreographer. **Richard Ellis** is producing "Coppelia" Act I for the **Jordan College Collegiate Ballet** in Indianapolis . . . The **Marie Buczkowski School of Dancing,** So. Bend, Ind., has opened new and larger quarters at 131 No. Main St. . . . **Hattie Messner** is the new dance instructor at **Pembroke College,** Brown U., Providence . . . **Sally-Jean Holroyd** heads the Dance Dept. of the **Pittsfield, Mass., Community Music School,** and is on faculty of the **Stockbridge School,** Lenox, Mass.

Okla. City teacher **Robert Bell** has reopened his school, following a Hollywood appearance with **Alonso** and **Youskevitch** in "Giselle" . . . **Marion Chace,** dance therapist at St. Elizabeth's Hospital, Washington, DC, spoke Oct. 8 at the **U. of Pa.** in a Schoolmen's Week session of which **Maivena Taix** was chairman . . . Students of the **June Whitlock Dance Studio** of Chattanooga appeared in the recent Cotton Ball.

Ballet Etudes, senior ensemble of the **Academy of Ballet Arts,** Elkhart, Ind., were soloists in Elkhart's Centennial Pageant Sept. 14-19. **Nadine Thornton** was choreographer for the "Hoedown" and "River" scenes . . . **Junior and Senior Ballet Workshops** of the **Lera Rae Dance Schools** of Dayton and Kettering, O., are at work on a concert which will include a piece choreographed by the students. They worked this summer in classical Greek dancing with guest teacher **Marian Lombard** of Chichester, England . . . Corpus

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your OLD as well as your NEW address. Also include postal zone numbers for both addresses. Unlike first-class mail, magazines are not forwarded.

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1955, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00, Pan-American, 1 year $7.00, two years $12.50; other foreign, 1 year $7.00, two years $12.50. Single Copies at 60c.

...ti teacher **Marguerite Olstowski**, for-...ly of the **Met Opera Ballet**, had 24 ...owski Dancers in the U. of Corpus ...isti's recent production of "Faust" . . . ...h Zahava this season heads a dance ...ogram for the newly organized Theatre ...ts group for teen-agers at the L.A. **West-...de Jewish Community Center.**

ASSOCIATION NEWS

The **Nat'l Academy of Ballet** holds a 3-...y seminar for teachers and students Dec. 27-29 at the Hotel McAllister, Miami. Faculty: **Thalia Mara, Arthur Mahoney, Thomas Armour . . . NYC Chapter of Dance Masters of Amer.** meets Nov. 16 at the Sheraton-McAlpin, with teachers **Kelly Brown, Jack Stanly, David Harris, Gerald Cummins, Gestrude Hallenbeck, Bonnie Bird, Alberto Gallo, Alex & Mona Desandro, Anita Gordon, Arve Corbin, John & Marie Phillips . . . NADAA's Boston Chapter** held a teacher session Oct. 26 with instructors **Dick Donahue, Eleanor Rubino, Eleanor Greenwell, Santina Frazzica, Jane Darby, Irene Herbert.**

Dance Educators of America have 4 regional conventions this season: Nov. 1 & 2, Columbia, SC, at Wade Hampton Hotel; Dec. 27 & 28, Louisville, Brown Hotel; Feb. 14 & 15, New Orleans, Roosevelt; Mar. 7 & 8, Miami, McAllister. Their Nov. 30 session at the Plaza in NYC presents **Robert Joffrey, Yurek Lazowski Paul Draper, Skip Kendall, Matt Mattox, Freddy Rust, Byrnes & Swanson, Russell Curry, Pat Corvino, Franc Peri** . . . Manhattan chapter of **Dance Teachers Guild** honored **Louis Horst** at their Oct. 12 meeting.

Annual convention of the **La. Assn. of Dance Masters** is Nov. 28-30 at the Roosevelt Hotel, New Orleans. Faculty: **Jeremiah Richards, Bob Audy, Enid Ricardeau, Ernest Geibel . . . Fla. Chapter of DMA** has its yearly 3-day convention Nov. 28-30, Deauville Hotel, Miami Beach, featuring **Robert Joffrey, Gerald Cummins, Don Sky, Bob Kimble, Mary Lou Curtis, Candy Vogel, Mervyn Rickard . . . Donna Jeanne Bell, Gerrie Tauter, Marie Judd Pederson, Sharon Dale, Ralph Gerspach** taught Oct. 26 for **NADDA's Wisc. Chapter.**

Richard Verhoeven, June Bold, Ton Tom, Gus Giordano, Louis Girard were faculty for **Dancing Masters of Wisconsin** Oct. 26 at **Adele Artinian Studio**, Milwaukee . . . **Dance Masters of Ohio** hold a 1-day convention at the Neil House, Columbus, Nov. 2. Teachers: **Virginia Garrett, Bob Audy, Joyce Keegan.**

Christmas session of the **Penna. Assn. of Dance Teachers (DMA)** is Dec. 7 at the Benjamin Franklin Hotel, Phila. Faculty: **Yvonne Ernst, Vincenzo Celli, James Sutton, Bob Audy, John Clancy.**

REGIONAL BALLET — USA

The **Pacific Coast Regional Festival Orgn.** got off to a modest start Sept. 28 with a meeting in Fresno, Calif. Represented were **Dance Caravan Co.**, San Carlos (**Lillian Keber**, dir.), **Le Mone Workshop**, Pasadena (**Evelyn Le Mone**, dir.), **Monterey Peninsula Civic Ballet Co.** (**Dorothy Dean Stevens**, dir.), **Sacramento Ballet Guild** (**Deane Crockett**, dir.), **Ballet Celeste**, SF (**Merriem Lanova**, dir.) A preliminary constitution was decided upon, and Miss Keber and her group were selected as Chairmen for a 1st dance festival Feb. 21, 1959, in San Mateo.

The **Northeast Regional Ballet Festival Assn.** now boasts 15 members, all of whom are expected to offer works for adjudication for the 1st Festival next May.

Frank C. Barber, Dir. of Dance Publications for Music Publishers Holding Corp., 488 Madison Ave., NYC 22, offers a unique service to regional co's. He will inform them whether scores they wish to use are in the public domain or whether there is a perf. fee. M.P.H. offers this service gratis.

Pittman Corry, Karen Conrad (dirs.) and **Lottie Hentschel** (assoc. dir.) of the **Southern Ballet** of Atlanta announce a Catherine Littlefield Technique Award, to be presented each May in 3 age categories to co. members who have shown most progress.

The **Ballet Society of Memphis** plans Nov. 6 & 7 showings of the Bolshoi Ballet film; Nov. 11 exhibit and symposium at Southwestern U.; Nov. 19-22 exhibit for Memphis Library; Nov. 21 TV perf. of "Oedipus Rex"; Nov. 25 appearance in Memphis Opera Theatre's "Amahl and the Night Visitors."

Ballet Guild of Jacksonville (Betty Ogilvie, dir.) has expanded its staff to include **Thelma Johnston Baggs** as dir. of the newly formed Jr. Ballet, **Wakefield Poole** (on leave from Ballet Russe) as ballet master, **Gertrude Sigman** (ex-Vienna conservatory Ballet) as artist member. Auditions for the Jr. Co. attracted 97 youngsters, from whom 35 were chosen. This month the Senior Co. gives a Nov. 22 workshop perf. and appears Nov. 24 with the Jacksonville Opera in "La Perichole."

The **Erie Civic Ballet (Statia Sublette**, dir.) has invited **Yurek Lazowski** to choreograph a character ballet to Brahm's Hungarian Dances, to be performed in April. Co's recent auditions were conducted by **Herbert Bliss**, formerly of NYC Ballet . . . **Frederic Franklin**, co-director of the **Washington Ballet**, turns to opera choreography for the Opera Society of Washington's "Marriage of Figaro" Nov. 20. He plans to use dancers from his co. This month the Wash. Ballet also appears with the Nat'l Symph. at Constitution Hall on Nov. 15, and with the Wheeling, W. Va., Symph. Nov. 28 & 29 . . . The **Charleston, W. Va., Ballet (Andre Van Damme**, dir.) begins its 3rd season with a Nov. 8 perf. of original works: "Mask of the Red Death," "Russian Easter Overture" (featuring Mr. Van Damme and **Marion Davis**), and "Girl of Rampart Street," with **Mary Lou Molle, Julianne Kemp** and **Marie-Claude Van Damme** in principal roles.

The **Miami Civic Ballet (Thomas Armour**, dir.) opens its season with a Nov. 29 perf. of "Les Sylphides," "Pantomime for Lovers" and "Fete Italienne," with the co's Jr. Ballet contributing "Masquerade Party."

Westchester Ballet Co. of Ossining, NY (**Iris Merrick**, dir.) announces an ambitious season of 3 perfs. at the Westchester County Center (Dec. 27, Feb. 8, Apr. 12) and a perf. at NYC's 92nd St. Y (Mar. 1). Co. has openings for 3 boys and 3 girls.

On Nov. 15 the **Louisville Dance Council** presents the **Louisville Ballet** in "Coppelia," with **Mia Slavenska** and **Andre Eglevsky** as guest stars . . . The **Courtney Ballet**, also of Louisville, has acquired **Jean Lee Schoch**, formerly of the Met Opera Ballet, as soloist . . . The **Severo Ballet** opens its season with perfs. Nov. 7 & 8 at the Detroit Inst. of Arts. Programs include: "Les Patineurs," "Concerto," "Portrait of a Ball," "Les Sylphides," "Aurora's Wedding" and "Symphony."

NYC NOVEMBER CALENDAR

Nov. 1, **John Begg's Ballet Carnival**; Henry St. Playhouse; 3:00

Nov. 7, **Leticia Jay** (East-West dances); Cooper Union; 8:30

Nov. 9, **Jean Cebron**; 92nd St. Y; 2:30

Nov. 9, **Nocturne Dancers** (ethnic); Strauss Aud.; 8:30

Nov. 14, **Phillips-Fort St. of Th. Dance** (Haitian-Central American); Cooper Union; 8:30

Nov. 15, **Ximenez-Vargas Ballet Espagnol**; Brooklyn Acad.; 8:30

Nov. 16, **N.Y. Ballet Club** (Francisco Moncion, speaker); Acad. Ballet Perfection; 3:15

Nov. 18-23, **Wayne Warren's Ballet Attique**; St. Marks Playhouse

Nov. 21, **Muriel Stuart** (ballet lecture-demon.); Cooper Union; 8:30

Nov. 22, **Louis McKenzie, George Mills, Cyril Peters**; 92nd St. Y; 8:30

Nov. 25-Feb. 1, **New York City Ballet**; City Center

Nov. 28, **Playhouse Dance Repertory Group** (children's program); Henry St. Playhouse; 3:00

Nov. 29, **Rod Strong** (w. Little Orch. Soc.); Hunter College; 11:00, 3:00

Nov. 29, **Lalli** (Matinees for Moppets); Brooklyn Acad.; 3:00

Nov. 29, **Erick Hawkins & Barbara Tucker** ("Here and Now with Watchers"); Hunter College Playhouse; 8:30

Nov. 30, **Scots Guards** (Highland Dancers); Madison Sq. Gdn.; 2:00, 8:00

Nov. 30, **Mary Anthony & Co., Jean Cebron, Murray Louis & Co.**; Y; 2:30

Presstime News

The **Civic Ballet of Central Fla. (Edith & William Royal,** dirs.) has invited **Dorothy Hinson Burnson,** dir. of the **Jacksonville Civic Ballet,** and **Thomas Armour,** dir. of the **Miami Civic Ballet,** to assist in the auditioning of new dancers.

The **Richmond Ballet Impromptu** traveled to Petersburg, Va., Oct. 14 to perform for the Musician's Club. Principal ballet was "Coppelia," with **Nancy Masters, Marshall Renn** and **Robert Tynes** in the leads . . . Oct. 5 auditions for the **Schenectady Civic Ballet (Phyllis Marmein,** dir.) attracted 58 dancers from which a co. of 19 senior and 24 provisional members were chosen. WRGB, local TV station, filmed the auditions for a program interviewing Miss Marmein and presenting a co. demonstration.

Virginia Putnam, teacher in Lakewood, Colo., announces that a group of Denver teachers are planning a civic ballet. Organizational meeting was scheduled Oct. 13 . . . **The Ballet-Mime Co. (Mara Lysova,** dir.) of Oxnard, Calif., held auditions Oct. 7 & 11. Co. plans 6 Dec. perfs. of ballet, jazz and character works . . . The **Scranton Ballet Guild** lost 2 of its charter members to the "big city." **Mary Ann Strilka** became a Rockette, and **Sheila Casoria** is a June Taylor dancer.

Dance Concertante of Elmira, NY (Mme. Halina, dir.), has become the **Dance Concert Co. of Elmira,** Co., originated in 1955, has also acquired a jr. group of dancers under 15 . . . The **Macon Ballet Guild (Gladys Lasky,** dir.) is about to acquire sumptuous new premises, an old town house with ballroom, library, dressing room and a smaller studio . . . The **Tampa Civic Ballet (Alpheus Koon,** dir.) plans a winter perf. of "Ballet Egyptien," "Pas de Quatre," "Boutique Fantasque" and "Prospero's Magic" . . . **Leonard Boucher,** now teaching in Ft. Wayne, announces his availability as resident ballet master-teacher-choreographer for civic ballet. His background is European and British.

NEWS FROM DALLAS

The **Dallas Civic Ballet Society** launched its membership drive Sept. 22 at SMU's Grand Ballroom, with **Anton Dolin** as guest speaker and advisor to the Board. The young co. of 22 dancers presented a workshop program of "Serenade," choreographed by **Edith James,** and "Rhapsody," choreographed by **Don Cranford** . . . Miss James is ballet mistress for the Dallas Civic Opera perfs. of "La Traviata" Oct. 31 & Nov. 2, and she will direct the Greek chorus for "Medea" Nov. 6 & 8. She is using 12 Dallas Civic Ballet co. members.

Auditions for **Austin Ballet Society** dancers were held Sept. 25. **Toni Beck** was adjudicator for the auditioning, which was under the chairmanship of **Mrs. Fagan Dickson.** A program is planned for spring with the production of "Platero and I," a ballet version of Eloise Roach's U. of Texas Press translation of the Jimenez work, as the main offering. **Barbara Carson** is artistic dir. of the society.

Mia Slavenska has returned to Fort Worth to prepare for the **Fort Worth Ballet Arts'** early Dec. program. While in this area she will teach at the **Virginia Self Dance Studio,** Dallas. *Toni Beck*

CHICAGO NEWS

Ballet Guild's 8th annual "Stars of the Dance" benefit was gala indeed and had the added distinction of including **Jose Greco** and members of his co. A highlight was a lively Jota danced by **Paul Haakon, Teresa Montes** and **Dolores Del Carmen. Eric Braun** and **Phyllis Sabold** danced a "Perpetual Motion" with zest. **Charles Bockman** created a beautiful new pas de deux for **Jane Bockman** and **Kenneth Johnson. Barbara Steele, Etta Buro, Patricia Mlekovic, Orrin Kayan** and Ken Johnson danced various pas de deux from the **Ruth Page Chicago Opera Ballet** repertoire. Classic ballet was represented by talented **Dolores Lipinski, Jeanne Armin** and **Jean Beaver. John Widmer** danced an Americana solo choreographed by **Walter Camryn.**

Bill & Shirley Reilley danced the **Jimmy Russell** Bolero parody from "Mask and Gown." In the song-and-dance category were **Hayden Smith** and **Randy Doney** of "My Fair Lady." Modern jazz was the idiom of **Audre Johnston** and **David Rossow** and of **Bic Carroll. Gus Giordano** and his drummer were an exciting part of the show, and **Norma Papini** and **Randy Lao** added Flamenco rhythms. Closing no. was an intriguing excerpt from a ballet to Shostakovich music choreographed by **Dom Orejudos** for the **Ellis-DuBoulay Ballet** and danced by **Diane DeLacey, Carol Fleming, Anne Marie,** Jeanne Armin and Orejudos.

Veronika Mlakar, recently starred with the **Roland Petit Ballets de Paris,** will be a principal, along with stars **Marjorie Tallchief** and **George Skibine,** with **Ruth Page's Chicago Opera Ballet** when it goes on tour in Jan. . . . Probable guests with **Ballet Russe de Monte Carlo** at the Chicago Opera House Dec. 24-Jan. 4 are **Alonso** and **Youskevitch** . . . Jose Greco has been filling the Empire Room, even for the late show. His production goes at such swift pace that the hour seems only 10 minutes.

Spanish team at the Blue Angel, billed as "The Lady and the Redhead," are **John & Dominick Bulfair,** who were in the off-B'way "Blood Wedding" . . . **Jimmy Russell** was in town with the Cadillac Show and at the same time for the T.C. Jones revue which he choreographed.

Jose Castro gave a program in Thorne Hall Sept. 28 . . . **Jean Erdman** taught a master lesson for the **No. Shore Dance Workshop** Oct. 4 . . . **Chicago Dance Council** was to begin its season with a program of contemporary dance by Eric Braun and Phyllis Sabold, **Neville Black** and group and the **Ella Jenkins** group on Oct. 19 in Thorne Hall. Council plans a modern dance symposium for Nov. 15 . . . Chicagoans **Randy Doney** and **Vicky Lim** have joined the nat'l co. of "My Fair Lady." **Harriet Okonek,** expecting an addition to her family, is leaving the show . . . Ruth Page spoke on choreography for opera for the Lyric Opera lecture series on Oct. 9. Members of her co. danced illustrations. *Ann Barzel*

HOLLYWOOD AND LAS VEGAS

Hal Belfer has completed "Juke Box Jamboree" at Columbia. The R 'n' R film features dancers **Bobby Banas, Gil Brady, Bob Calder, John Duncan, Ted Hook, Jack Mattis, Charles Owens, Carl Ratcliff, Lennie Smith, Audrey Allen, Frieda Angelo, Carole Cann, Ruth & Jane Earl, Nikki Faustino, Chris Miller, Judy Morehouse, Lani Lee True, Mitzi Sutherland.**

Jimmy Gonzales called in to stage a big period waltz no., using 40 couples, for Warner's "The Miracle" . . . **David Carter** and **Michael Brown** in from NYC to stage a most successful industrial show. More and more conventions and industry shows using dancers to help sell products — and the pay is good . . . **Debra Paget,** in Europe filming "Tiger of the Himalayas, has finished 2 of the 3 dance no's for the film. A 3rd musical no. delayed because of her foot injury.

Jack Regas staged dance sequence for Bob Wagner and **Sheree North** in Fox's "In Love and War." Regas has taken over dance assignments on the George Gobel TV show . . . **Ward Ellis** starts his 3rd year as choreographer on the Tennessee Ernie Ford Show. Because of contract clauses Ward staged the Chevie replacement show all summer sans credit. Regas replaced him for the final 3, but with credit . . . **Ray Malone** has set a new act for the **Earl Twins (Ruth & Jane)** with **Mike Bennett.**

Jack Baker setting a cha cha and chat-chat-chat dance-dialogue sequence for a Desilu prod. starring **Lucille Ball.** Jack is using **Les Clark, Carey Loverette** and **Ila Brittan** as dance-ins. **Nikki Faustino** and **Gil Brady** will be featured in this TV film . . . **Nick Castle** will be staging more CBS specs this fall . . . **Maurice Kelly** and **Carmen Clifford** assisted on the **Ginger Rogers-Ray Bolger** spec.

The new **Danny Kaye** film, "Five Pennies," is at last under way at Paramount, with **Earl Barton,** assisted by **Lisanne Trexler,** choreographing. **Audrey Allen** and **Maurice Durett** are dancing-in for the principals. Earl has created a new dance, "The Flappastan," which will be featured in the pic. 80 dancers will be called in for the big no's . . . **Tony Charmoli** and staff, **Dick**

(Continued on Page 95)

DAISYTOGS
HELANCA®
BY
dazians

THE COWL NECK

ONE OF MANY
DAISYTOGS
ORIGINALS

the TOP name in LEOTARDS!

WHEN YOU'VE ONCE WORN THEM

YOU WILL BE SOLD ON THEIR

FINEST QUALITY

SMARTEST STYLES

LIVELIEST COLORS

SUPERIOR MANUFACTURE

LOWEST PRICE

SCHOOLS: Send for free catalogue

dazians inc. EST 1842

NEW YORK (36) — 142 WEST 44th STREET
BOSTON (16) — 400 BOYLSTON STREET
CHICAGO (3) — 27 SOUTH WABASH AVENUE
DALLAS (1) — 2014 COMMERCE STREET
LOS ANGELES (48) — 318 SO. ROBERTSON BLVD.

LOOKING AT TELEVISION

WITH ANN BARZEL

Jerome Robbins and Gwen Verdon gave television its finest dance moments of the month. They may well be the best of the season, for certainly Robbins' contribution reached a mark others shoot at in vain.

Robbins presented the "Cool" number from *West Side Story* on the Ed Sullivan Show of Sept. 14. On Oct. 5 Gwen Verdon danced on the Dinah Shore Show, for which Tony Charmoli choreographed clever color dances.

Modern jazz, that ubiquitous dance form born of a jazz beat applied to several movements of ethnic and modern dance, dominates Broadway and television. It has been brought down to a vocabulary that is well within the range of the average peppy adolescent with very little dance training. Choreography in the medium consists of some half dozen steps accompanied by outflung arms and an occasional knee-slide. Just how cliché-ridden and elementary it has become came home with a bang when one saw Robbins' masterly dance using the idiom with the sure hand of the master.

Admittedly, the dancers from *West Side Story* are more versatile and talented than the usual television ensemble. Moreover, their dances have been carefully constructed to last a long time. But the excellence of the dance on the Sullivan show had more than those assets. Jerome Robbins is one of the few authentic geniuses in the profession, and all the rich complexity of his art showed in the construction of the number, its texture, its emotional impact. From the first moment when the tense boys deliberately eased onto the screen until the last furious movements, every second was important. I have been told that Robbins insisted on, and Mr. Sullivan granted, several long rehearsals to adapt the "Cool" number to the space and the cameras. The results were well worth all the trouble. I noted that perfectionist Robbins looked relaxed and cheerful when introduced on the show, with good reason.

Tony Charmoli, one of the most experienced and talented choreographers in television, is too often wasted on staging shows for non-dancers. (At the range of price he commands, we can understand it) However, the season's first Dinah Shore Show had wonderful Gwen Verdon as guest, and she was a subject to inspire Charmoli. The choreographer's happy idea was a series of dances interpreting colors. It's not a new idea, but there were fresh twists, and on Verdon it looked great. Color television helped, but wasn't necessary. There was a fluffy bit to convey pinkness and a spacious passage that suggested the blue of skies and sea. There was giddy green and a Scottish joke for highland plaid.

There was another number in which Gwen Verdon in striped pants danced with two boys the while she sang "An Occasional Man." The song must have been pre-recorded, for no mortal could have produced articulate sounds while snaking through that eel-swift dancing. Miss Verdon is one of those rare artists whose innate magical grace, in even the most distorted positions, is a joy to watch. This is the essence of dance talent.

After the Robbins choreography and Miss Verdon's performance, the gaucherie and crudeness of ninety percent of modern jazz seemed shoddy indeed.

Add to the credit side of the month's television the Oct. 5 appearance of Bambi Linn and Rod Alexander on the Sullivan Show. This time they danced a period piece, a parody of the exhibition ballroom teams who postured in evening attire a couple of decades ago. This was not the best of Bambi and Rod, but they can't limit their dances to young love.

Sullivan introduced New York's Harvest Moon winners on Sept. 28, but the appearance was limited to greetings.

Less publicized and more important were Roberto Iglesias and his troupe. They appeared on the same program in *Idols of the Arena*, a drama of the bullring in which the bull and the toreadors may well be more universal symbols. This is one of the best works in the Iglesias repertoire and the presentation showed care and respect. Trini Reyes made a too brief appearance on the same show.

The adaptation of the musical *Roberta* to the topical talents of Bob Hope, on Sept. 19, included choreography by Jack Baker. Most of his contributions were little snips here and bits there. The longest dance assignment went to three boys who slid around on their knees and made imploring gestures the while a siren warbled "Let's Dance" — or words to that effect.

Bob Herget is choreographer for reluctant Steve Allen. That is, he is reluctant to give dance a real showing. The Sept. 14 show had several danced moments in the reminiscences about a European trip. Thelma Tadlock and other former Hit Paraders were employed.

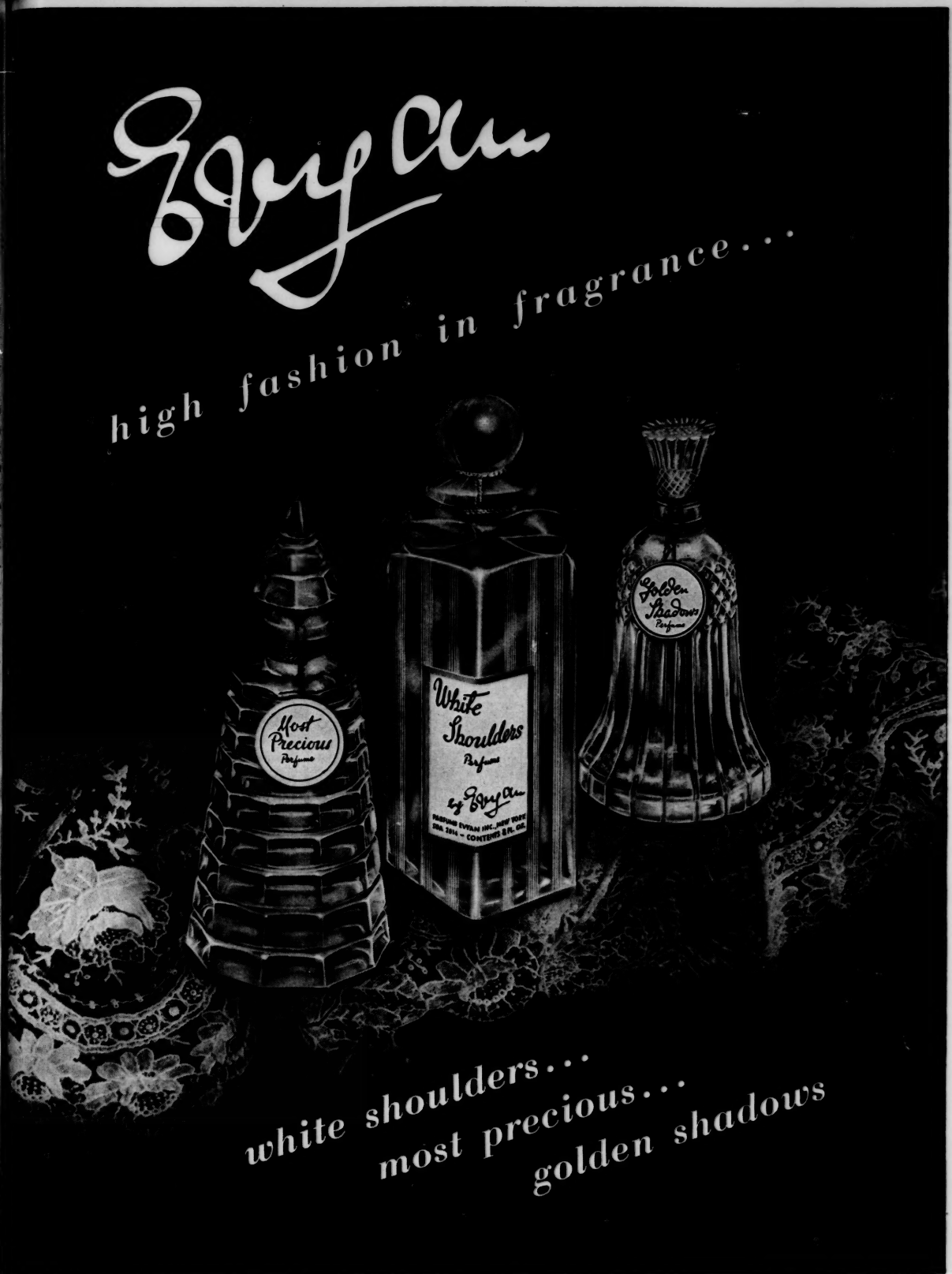
Although at this writing there has only been one showing, the Paul Godkin choreography for the Tuesday night Garry Moore Show should be worthwhile.

Louis DaPron is repeating his chores on the Perry Como Show. Lawrence Welk has suffered tap dancers on recent programs. The most interesting was Larry Dean (I may have heard the name wrong) whose dance on Sept. 13 was about a man about town and his valet.

Arthur Godfrey shuns dance on his own shows, but when he appeared on Sullivan's program on Sept. 21, two romantic couples swooned and mooned while he twanged his banjo and crooned a ballad.

On Sept. 14, Eye on New York, a Manhattan show, paid tribute to the three dance companies playing there. Walter Terry refereed the salute in which Janet Reed, Lucia Chase, Jerome Robbins and others took part. A kinescope was made and it is likely that requests to your hometown CBS outlet will bring your town a replay of this vital presentation.

Norman Ross, whose VIP interviews go out to the Midwest, had a lively conversation on ballet with Ruth Page over ABC on Sept. 14. *THE END*


Houbigant
high fashion in fragrance...
Most Precious
Perfume
White Shoulders
Perfume
by Houbigant
PARFUMS EVYAN INC., NEW YORK
Golden Shadows
Perfume
white shoulders...
most precious...
golden shadows

The Electrifying

NORA **KOVACH** & ISTVAN **RABOVSKY**

and their Dance Ensemble

Now Touring America Coast to Coast

•

"ELECTRIFYING!"
— N.Y. Herald Tribune

"SENSATIONAL!"
—Phila. Evening Bulletin

"HAIR-RAISING!"
—San Francisco Examiner

"AMAZING!"
—Phila. Inquirer

"GLITTERING STARS!"
—Kansas City Times

•

Tour Management: Hurok Attractions, Inc. 730 FIFTH AVE., NEW YORK 19

Exclusive Personal Management: Marcel Ventura,
HOTEL PLAZA, SUITE 1755, NEW YORK 19, N. Y.

Richard Christine

ELLIS — Du BOULAY

SCHOOL OF BALLET

formerly soloists with the SADLER'S WELLS BALLET

20 W. Jackson Blvd. • Suite 1501-7 • Chicago 4, Illinois • WAbash 2-1693

RECORDS FOR DANCE

BY ROSALYN KROKOVER

Collectors of ballet recordings can find some excellent bargains among the low-priced labels. These discs may not be super-hi-fi, but they are serviceable, they offer fine interpretations, and they sell for $1.98. The buyer could do much worse.

London Records has recently inaugurated a new label named Richmond. Obviously it is intended to compete with Victor's $1.98 Camden line. And whereas many Camdens are LP transfers of albums originally released as 78 rpm discs, all of the Richmond LP's originally were issued at 33⅓ rpm and, generally speaking, remain fine-sounding recordings.

Among the Richmond discs can be found Ravel's *Mother Goose Suite*, with Ansermet and l'Orchestre de la Suisse Romande (coupled with Debussy's *La Mer* on B 19007). The Ravel score has been choreographed by Todd Bolender and has been in the NYC Ballet repertoire. Several American Ballet Theatre ballets can also be found in the Richmond series — *Petrouchka*, with Ansermet and the Suisse Romande (B 19015); the Meyerbeer-Lambert *Les Patineurs*, with Robert Irving conducting the London Symphony (on B 19025, with the ballet music from Massenet's *Le Cid*); and Chopin's *Les Sylphides*, with Roger Désormière and the Paris Conservatory Orchestra (B 19028; and Ibert's peppy *Divertissement* is also on the record). Tchaikovsky's Violin Concerto, which has been made into a ballet by Herbert Ross, can be obtained on B 19011, as played by Ruggiero Ricci and the New Symphony conducted by Sir Malcolm Sargent.

In addition, there are a *Sacre du Printemps*, with Ansermet and his orchestra (B 19008), and the marvellous Rossini-Respighi *Boutique Fantasque*, again with Ansermet, who this time leads the London Symphony. *Boutique* is the famous Massine ballet, now, alas, no longer in the repertoire.

Victor's Camden line boasts a few interesting discs of ballet music. If you would like to hear *Facsimile* (which Jerome Robbins choreographed for Ballet

Theatre) as conducted by the composer, Leonard Bernstein, it is available on Camden 196 (with *On the Town Suite* and the *Jeremiah Symphony).* The same ballet company occasionally still presents Adolf Bolm's choreographic version of *Peter and the Wolf,* and the great pre-war Koussevitzky interpretation can be purchased on Camden 101. On this disc is also Strauss' *Till Eulenspiegel,* which has been choreographed many times. The last was Balanchine's, for the NYC Ballet. And Balanchine made a wonderful ballet out of Ravel's *Valses nobles et sentimentales* and *La Valse,* the latter available on Camden 282 as presented by Pierre Monteux and the San Francisco Symphony. Still another Balanchine work, *Jeux d'enfants,* to the Bizet score, is played by Antal Dorati and the London Philharmonic on Camden 365. And this disc contains, in addition to Bizet, the popular old *Beau Danube,* a Strauss compilation used by Massine in the ballet of the same name. Leopold Stokowski has a *Petrouchka* on Camden 203, in which he leads the Philadelphia Orchestra (and includes Borodin's *Polovtsian Dances).*

Generally speaking, the Camden recordings are not as bright in sound as the Richmonds, which are, after all, newer recordings. But Monteux, Stokowski, Bernstein and Dorati are not conductors to scorn, and Victor has done them justice in the LP transfers. Thus the Camden line, like the Richmond, contains its share of bargains, and collectors can profitably scan the catalogues for the releases of these two companies. *THE END*

IN THE NEWS

S.F. BALLET IN PANAMA: At the Panama Canal's Miraflores Locks, Canal Zone Gov. William E. Potter greets members of the San Francisco Ballet, who have just completed a 17-week tour of Latin America. The U.S. State Dept. is reported to be so pleased with the successes of the dancing ambassadors, who last season toured the Orient, that they have approved a 3rd overseas tour—this time in February, to the Near East.

LELAND HAYWARD
presents

JEROME ROBBINS' BALLETS: U.S.A.

Route Sheet

Wk. beg. Tues., Oct. 14	Hanna Theatre	Cleveland, Ohio
1 Wk. beg. Mon., Oct. 20	American Theatre	St. Louis, Mo.
1 Wk. beg. Mon., Oct. 27	Riviera Theatre	Detroit, Mich.
2 days beg. Nov. 3 to 4	Murat Theatre	Indianapolis, Ind.
4 days beg. Wed., Nov. 5	Hartman Theatre	Columbus, Ohio
1 Wk. beg. Mon., Nov. 10	Royal Alexandra Theatre	Toronto, Canada
1 Wk. beg. Mon., Nov 17	Nixon Theatre	Pittsburgh, Pa.
2 Wks. beg. Mon., Nov. 24	Grt. Northern Theatre	Chicago, Ill.
Dec. 8 to 9	KRNT	Des Moines, Iowa
Dec. 10 to 11	Paramount Theatre	Omaha, Neb.
Dec. 12 to 13	Forum	Wichita, Kansas
Dec. 15-16-17	Music Hall	Kansas City, Mo.
Dec. 18	TRAVEL	
Dec. 19 to 20	Auditorium	Denver, Colo.

DEC. 22 to DEC. 28 LAY-OFF

Dec. 29 to Jan. 10	Biltmore Theatre	Los Angeles, Calif.
Jan. 12 to Jan. 24	Curran Theatre	San Francisco, Calif.
Jan. 28 to Jan. 31	Shubert Theatre	Cincinnati, Ohio
Feb. 2 to 7	Shubert Theatre	Philadelphia, Pa.
Feb. 9 to 14	Shubert Theatre	Boston, Mass.
Feb. 16 to 21	National Theatre	Washington, D. C.

Herman Bernstein, *General Manager*
655 Madison Avenue, New York 21, N. Y. Templeton 8-5100

Lorella Val-Mery, *Press Rep.*

Clarence Jacobson, Company Manager

ERICK HAWKINS' CLASSES in modern dance
Introductory, Beginning, Intermediate & Advanced Sections. Write or Phone for Circular #6.
24 Horatio St. (SW Cor. 8 Ave.) New York 14 — AL 5-6698

Dance Portraits and Photographs ZACHARY FREYMAN *Dance Magazine staff photographer*
by Appointment MU 3-6740

Dance Educators of America

NEW YORK CITY

Open Material Session

SUNDAY, NOV. 30th at the PLAZA HOTEL, 59th St. at 5th Ave.

FACULTY

Ballet	ROBERT JOFFREY
Character	YUREK LAZOWSKI
Tap	PAUL DRAPER & SKIP RANDALL
Modern Jazz	MATT MATTOX

BALLROOM

International Fox-Trot	FREDDY RUST
English Waltz	BYRNES & SWANSON
Children's Ballroom	RUSSELL CURRY
BaBaRe	PAT CORVINO
Guajira Guapacha	FRANC PERI

Regional Conventions

LOUISVILLE, KENTUCKY
December 27th & 28th, 1958 ..... The Brown Hotel

NEW ORLEANS, LOUISIANA
February 14th & 15th, 1959 ..... Roosevelt Hotel

MIAMI, FLORIDA
March 7th & 8th, 1959 ..... McAllister Hotel

For further Information write:

Dance Educators of America, Inc.

Viola Kruse, Sec'y.-Treas., 46-31 193rd Street, Flushing, N. Y.

THE ↓ NAME DROPPER

Let's name-drop as of a quarter of a century ago, and see how much things have changed in twenty-five years, and how much they have remained the same. In the pages of the November, 1933, issue of our direct ancestor, "The American Dancer," we note:

Columbia Concerts was presenting the smash hit U.S. premiere engagement of the **Jooss Ballet** at the Forrest Theatre (now the Coronet). Big feature, of course, was "The Green Table."

A show called "Roberta" had just been launched at the New Amsterdam Theatre on 42nd St. In the cast was a newcomer called Bob Hope, and one of the hoofers was **George Murphy.** Choreographer was a member of the Charles Weidman co., **Jose Limon.**

Martha Graham was due to have one of her famous one-shot seasons at the Guild Theatre (now the ANTA). Bill included "Dance Prelude" (Lopatnikoff) and "Three Dances of Possession" (Riegger).

Patricia Bowman had deserted the Radio City Music Hall for the "Ziegfeld Follies" . . . The "On Tour" calendar listed Nov. perfs. in Chicago, Buffalo and Toronto by **Serge Lifar** . . . There was a picture of some very sprightly-looking **Gladys Hight Dancers** at the Chicago World's Fair . . . Another photo showed a girl ensemble at the Bagdad Night Club in Paris, trained by **Lillian Cushing** of Denver.

There was a review of the Theatre Guild's "The School for Husbands" at the Empire Theatre. Dance stars were **Doris Humphrey** and **Charles Weidman.** Among those in their co. were **Eleanor King, Jack Cole** and **Marcus Blechman.** Today Mr. Blechman is a noted photographer of theatre personalities.

Uday Shankar had just packed in another capacity audience at Carnegie Hall . . . **Myra Kinch's** concert at the Biggerstaff Little Theatre out in San Francisco was reported as "unusually imaginative" . . . **Paul Haakon** was being seen in his first "grown-up" dancing assignment in the U.S. in "Champagne Sec."

There was a New Deal flavor to the material being presented at teacher conventions. At the **Dancing Teachers' Club of Boston** they had a "Blue Eagle Waltz" and a "Roosevelt Hop."

The list of 1933 advertisers has a pleasantly familiar ring, with such sterling names as **Leo's Advance Theatrical Shoe Co., Capezio, Selva, Baum's, Dazian's, Chicago Theatrical Shoe Co., Ben & Sally, Maharam, Associated Fabrics,** etc.

DONALD DUNCAN

Stepping Tones is 20 years old this month.
Cut yourself a slice of progress from Betty Zimmer's anniversary cake...
and reap the rewards that come from original music by
Johnny Finke, professional routines and production numbers
by Al Gilbert and classic ballet exercises by Cecchetti.

STEPPING TONES RECORDS • P. O. BOX 64334, LOS ANGELES 64, CALIFORNIA

JOYCE TRISLER and Group

John Wilson **Marnie Thomas** **Sue Hawes**

Henry St. Playhouse
466 Grand St., N. Y.
ORegon 4-1100

Friday eve. Dec. 5
8:30 p.m.

Dance Masters of America, Inc.
FLORIDA CHAPTER

present

Annual Three Day Convention
November 28, 29, 30 — Deauville Hotel
Miami Beach, Florida

FACULTY

Robert Joffrey.....Ballet
Gerald Cummins.....Tap and Ballroom
Don Sky.....Jazz
Bob Kimble.....Children's Work

and

FLORIDA TEACHERS

Candy Vogel.....Ballet
Mervyn Rickard.....Tap
Mary Lou Curtis.....Baby Work

Open to all members and non-members and their students 10 and up

For further information write to:
Eunice Brumbaugh
1326 W. Princeton, Orlando, Fla.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC.

Sessions in Chicago Sherman Hotel.
NOVEMBER 2nd, 1958
FEBRUARY 2nd, 1959
APRIL 15th, 1959.

Sectional Meetings *to be announced*

Nashville, Tenn. — December 27-28, 1958

Non-Members invited to write for information and application to join

Previous Normal School and Convention Notes now on sale

Adele Artinian, President
Executive Office — Suite 1610 — 32 W. Randolph, Chicago 1, Ill.
Central 6-0422

• ESPINOSA'S World Famous BALLET BOOKS •

Analytical Description of all the Orthodox Technique

Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2

SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.

which may be used in conjunction with the above books

Grade 1-3 . . . . $1.50
Grade 4 & 5 . . . $1.50

Album of Twenty Grade Dances . . $1.50

Elementary, Intermediate, Advanced . . . $1.50 each

Remittance with order to:

THE BRITISH BALLET ORGANIZATION

Woolborough House, 39 Lonsdale Road, London S.W. 13, England
The Organization's Quarterly Bulletin costs $1 a year (post free)

Report on a lecture-demonstration by UCLA's Pia Gilbert at the Idyllwild Foundation Dance Workshop.

MUSIC FOR DANCE

BY JOHN DOUGHERTY

Pia Gilbert — musician, teacher, composer and dance accompanist — claims that the Viennese waltz is the only dance she has truly mastered. Yet she has had a major effect on the development of every dance student at the University of the City of Los Angeles during the past eleven years. (She was recently promoted to Assoc. Supervisor of her department.)

In New York, where she completed an education begun in Europe, Mrs. Gilbert played for many ballet teachers at Carnegie Hall's "Studio 61." She has also accompanied many leading modern dancers.

California's Idyllwild Dance Workshop closed its successful 1958 season with "Music for Dance," a two-hour lecture-demonstration by Mrs. Gilbert. UCLA dancers Stella Nakadate, Sonia Czerniski, Sandi Contant, Joan Nicholson assisted.

"You have danced for four years at the university, been graduated and are hired to teach in a college. It is new to you and new to the college. This is the first time they have offered a program in dance. How do you go about finding an accompanist?"

Mrs. Gilbert listed seven considerations she has found necessary for a successful dancer-accompanist relationship. The accompanist must:

1. be a sound musician.
2. have a background in music equal to the dancer's background in dance.
3. love dance.
4. have the capacity to improvise.
5. have the ability to enhance the enjoyment of each dance session.
6. be compatible with the dancer, so that each enjoys working with the other.
7. be considerate, and considered, so that neither dancer nor accompanist feels like a second-class citizen.

Mrs. Gilbert has studied dance "not to perform, but to get kinesthetic and choreographic understanding. I find that accompanists who have not studied dance

Pia Gilbert at Idyllwild Workshop.

tend to overemphasize the dance aspect in their compositions. They feel the music must leap when the dancer leaps, turn when he turns."

"An accompanist must love dance in order to turn to dance accompaniment," she continued. "Dance accompanists are practically beaten and thrown into corners. They must take the least possible space in the classroom, and are hidden backstage at performance. Half the time they will be enveloped by dancers making entrances just as they are about to strike the first chord.

"That's why dance accompanists become vocal or violin accompanists. At least they are seen onstage there; and usually they make more money. The dancer is right in keeping the accompanist out of the stage picture, of course. Dance is a visual art, and the dancer is entitled to the full visual attention of the audience. But there must be compensation.

"First of all, you, as teacher, should pay him an annual salary rather than an hourly wage. This gives him the psychological benefit of being recognized as a first-class citizen, and relieves you of the duty of buying his music and paying for extra rehearsals.

"If no budget is available, get a student. Select one who is dance-minded; for, in the case of a student, interest in dance can be more helpful than advanced musicianship. It will be a further advantage if he has *not* played for dance. That way, you will have nothing to unteach him.

"Once you have him, break him in easily. Ask him what he would play for such and such an exercise. Don't say: 'Play something 4/4.' There are 100,000 compositions in 4/4 time, all of them different. Hum something. He may believe he has no ability to improvise. If so, break him in on percussion. As water seeks its own level, he too will find himself. Now comes the danger! As he becomes aware of his resources, he will become so ab-

(Continued on Page 80)

"superbly performed . . . lyrically human and understandingly communicative . . . tender togetherness . . . absurdly humorous idiotic clown . . . undulating and persuasively fluid movement . . . musical score complete and seemingly perfect synthesis with the dance."

Louis Horst,
DANCE OBSERVER

"strangely marmoreal . . . resembled line drawings."

Doris Hering,
DANCE

"Erick Hawkins . . . one of our most contemporary, imaginative, and sensitive artists . . . as a technician his capacities are limitless . . . his subject matter is abstract almost to a point of being stark, but it is performed with a plastic softness that speaks of sensuality . . .

. . . atmosphere of childlike wonderment and purity . . . simplicity rules his creative instincts and the unfolding of an arm, or a hand extending its fingers becomes a gesture seen for the first time thru the eyes of an innocent being who views the world as if everything were beautiful, strange, and new . . .

. . . a wealth of music emerges which would do credit to any symphony orchestra . . ."

Lawrence Witchel
EAST

". . . a score of originality and clarity . . . one of the most substantial virtuoso pieces for the piano in recent years . . ."

Frank O'Hara
VILLAGE VOICE

"Here and Now With Watchers *was an unique experience. Nothing has happened to me in years which was as truly fresh and creative."*
F. S. C. Northrop

ERICK HAWKINS

choreography and dance

LUCIA DLUGOSZEWSKI, *music* • BARBARA TUCKER, *dance*
RALPH DORAZIO, *designs*

in **HERE AND NOW WITH WATCHERS**

SAT. EVE., NOV. 29, 9 pm sharp — **HUNTER PLAYHOUSE**
68th St. betw. Park and Lex. All seats reserved, $2.40. Mail orders now to Fern McGrath, 24 Horatio St., New York 14, AL 5-6698 (Please enclose self-addressed, stamped envelope). Window Sale at Steinway Hall Box Office now, 113 W. 57th St. Tickets at Hunter Playhouse on Nov. 29 only, RE 7-4782

NYS TD

THE NEW YORK SOCIETY OF TEACHERS OF DANCING, INC.

8 monthly member meetings — Sept. — April

Doris Weber Zea, President

William E. Heck, Sec.
124 Reynolds Pl. South Orange, N. J.

AMERICAN SOCIETY OF TEACHERS OF DANCING

Oldest Dance Society Organized 1879
Member of The National Council of Dance Teacher Organizations

VIOLA AUSTIN, President

ALINE BAER, Secretary
2407 Valley Vista Road
Louisville 5, Kentucky

The
BALLET THEATRE
SCHOOL

Lucia Chase, Director

The Official School of
American Ballet Theatre

William Dollar
Valentina Pereyaslavec
Yurek Lazowski
Ludmila Shollar
Anna Youskevitch
Marianne Bolin
Mark Epstein (Mime)
Matt Mattox (Jazz)

•

Adult Evening Classes
7:30-9:00 P.M. Daily

•

Special Summer Course July-Aug.

Elena Balieff, Executive Director
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

Denver Branch
1318 Lincoln St.
Francesca Romanoff, Dir.

Oklahoma City Branch
5137 Classen
Corliss Ingram, Dir.

Cleveland Branch
1030 Euclid Ave.
Ruth Pryor, Dir.

Indianapolis Branch
635 N. Pennsylvania
Marguerite deAnguera, Dir.

ABAA

DANCE BOOKS

Current and out-of-print on all phases of dance.

Free catalogues on request

THE DANCE MART
Box 315, Midtown Station, NYC 18

Fred Fehl

Dancer Pat Stanley gets a lift out of being the second lead in "Goldilocks."

AT THE THEATRE:

"GOLDILOCKS"

BY LEO LERMAN

It was cause for rejoicing months ago when the Producers Theatre announced that the Robert Whitehead production of the Walter and Jean Kerr musical, *Goldilocks*, was to have its dances and musical numbers staged by Agnes de Mille. For several seasons we had had no new de Mille choreography in Broadway musicals; now she was to return in the best possible manner: dance director of a big, heavily budgeted musical which required her to be funny, satiric; which would permit her to comment on a period—1913.

Miss de Mille is almost always most successful when she is being funny, poking a sharp, satiric foot through foibles. Well, in *Goldilocks*, Miss de Mille's dances and dancers (Pat Stanley, Kelly Brown, Donald Barton, David Nillo, Ilona Murai, Loren Hightower, Lynne Broadbent and some fifteen others) are just about the whole show.

Goldilocks was intended, by its authors, as a loving, laughing look at early movie making. It has a most inept musical show book. Its director, Walter Kerr, does not help it. Its score, by Leroy Anderson, is trivial and derivative — in one number shockingly so. It is lushly, fluidly designed: Peter Larkin (sets), Castillo (costumes). Obviously the whole thing cost a fortune, probably enough to keep one of our ever-needful ballet companies going for quite a time.

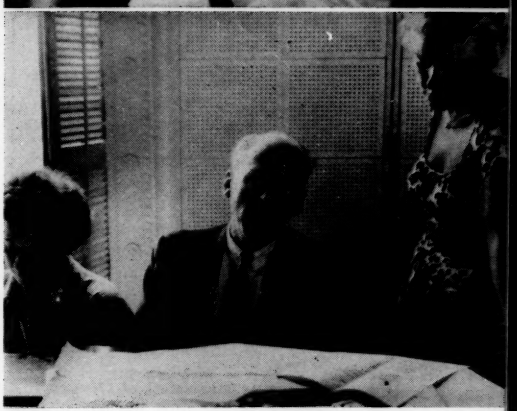
Despite *Goldilocks*' lack of theatrical *savoir-faire*, Miss de Mille has managed to do some of her best work in this, her eleventh Broadway musical show. Save for the first-act finale (more of that later) she consistently and triumphantly translates into vigorous dance terms the musical's period, its original intentions. She opens the show with a recreation of a typical 1913 musical's finale. Immediately we are

aware of her good-humored understanding of that day's theatre dance. Here is sprightly use made of that old standby, the locomotive step, of acrobatic dancing, of contortionist skill. There is much skirt waving and fluttering. This is gay and promises well. Then nothing much happens until the next de Mille staged number, "Who's Been Sitting in My Chair?", danced by Donald Barton in a wonderful black bear suit, and by Elaine Stritch (she co-stars with Don Ameche) dressed in a Castillo. This is substantially a polka, most Leroy Anderson tunefully, and most delicately de Mille choreographically. She is careful to exploit to the full the bear's sweet clumsiness and the star's tough sweetness, but she does it with great taste and restraint. In "The Pussy Foot" (Act I's equivalent of the old-fashioned musical comedy's production number), Miss de Mille, using Pat Stanley, Kelly Brown, Ilona Murai, and Lynne Broadbent as her leads, goes to town. In essence this is a night club scene. Its participants are types who would have frequented The Fat Cat Roof Garden some forty-five years ago — vamps, mashers, men about town and girls on the loose. Indicated: social dancing of rather uninhibited nature. And what we get is a sort of stroboscopic de Mille reaction to it. She abstracts the turkey trot, the bunny hug, the cakewalk, other dance forms popular in 1913. Over all is her essentially balletic point of view — her use of the pas de chat is brilliantly effective in this number. She uses her dancers' bodies as though they were capable of any movement she could devise for them, and — surprise — they are. It is all subtle, staccato and beautifully sustained.

About Pat Stanley: she dances well, and especially notable is her use of arms and hands. But if opening night was any indication of her singing personality, she had best stick to dancing, for although she is very related to Joan McCracken — a de Mille protégé — she has much to do before she compares to that superb dance comedienne . . . Now, about that first-act finale. It was a mistake. We are told that it was a last-minute effort, that a hurricane number, quite remarkable, had been in its place. We are told that it was discarded because it overwhelmed the show or because it had nothing to do with the show. Such a pity, for what *Goldilocks* needs is more and more remarkable numbers which have nothing to do with the show.

In Act II there is a version of the dream ballet, rather reminiscent choreographically of *The Girl in Pink Tights* (also de Mille). It is danced mostly on the traditional de Mille diagonal. There are waltzing and comedy lifts — the mixture as before, but refreshing in this show — and danced beautifully by Miss Stanley, Kelly Brown, Evelyn Taylor and the company. There is a very gay maxixe — again Miss de Mille tells us, by slight exaggerations, how very delicious it all must have been. And there is a tremendous Egyptian finale in which Ilona Murai is very funny.

To sum up: *Goldilocks* is Agnes de Mille at her most humorous best. She has a new sharpness which seems to come straight out of the creative energies which went to making *One Touch of Venus* such an individual success years ago. Next de Mille show: *Daarlin' Man.* *THE END*



Top:
Choreographer Agnes de Mille, center, sits between Mrs. Robert Whitehead, wife of the producer of "Goldilocks," and co-author Jean Kerr during a rehearsal of the musical, which opened Oct. 11.

Bottom:
Agnes de Mille, composer Leroy Anderson and the musical's leading lady Elaine Stritch examine the score.

Below: Pat Stanley, center, Kelly Brown and the distinguished dancing cast of "Goldilocks" in a moment from the "Lady in Waiting" number.

Fred Fehl

BAUM'S Gift Suggestions For The Dancer

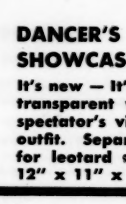
...at the lowest prices ever*

from our gift department

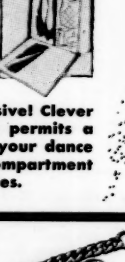
DANCER'S SHOWCASE...

It's new — It's exclusive! Clever transparent window permits a spectator's view of your dance outfit. Separate compartment for leotard and shoes. 12" x 11" x 3"

DANCER'S HEART BRACELET



TOE SHOE PIN



PINK LATEX SHOES

Medium size 2—
Large size 2½

DeLUCO DURENE SHORT SLEEVE LEOTARDS

Black, White, Royal Blue, Pink, Red, Aqua, Copen.

Child's and Adult's sizes

DeLUCO DeLUXE BALLET

Black, White, Pink, Red.

All sizes.

DeLUCO HELANCA TIGHTS

Full Fashioned. Black, Red, Pink, Hunter Green, Aqua, Royal. White, Suntan, Copen, Navy.

Child's and Adult's sizes

Teachers—Write on studio letterhead for Baum's low, low prices on these and many more quality dance products. Also register now for your copy of Baum's 1959 Blue Book of Costume Fabrics & Accessories — It's a must!

Baum's inc.

SINCE 1887

DANCE FOOTWEAR ★ LEOTARDS

COSTUME FABRICS ★ DANCE COSTUMES

Distributors of CAPEZIO—DeLUCO—DANSKIN PRODUCTS

106 - 112 SOUTH 11th STREET • PHILADELPHIA 7, PA.

Letters To The Editor

Alonso and Youskevitch

As personal manager of Mr. Igor Youskevitch, it is my duty to correct a misrepresentation in John Dougherty's October report from California on the Greek Theatre's production of *Giselle*. The article creates the impression that Miss Alicia Alonso staged this production of *Giselle* alone, in two weeks, "with only Mr. Youskevitch and six members of Alonso's own company prepared in advance." (To say that Mr. Youskevitch was "prepared in advance" is quite an understatement, since, as everyone knows, his interpretation of Albrecht is universally recognized as one of the greatest of our generation. Furthermore, with all respect to the great interpretation of Miss Alonso, let me remind you that Mr. Youskevitch danced this role on the world's greatest stages long before Miss Alonso ever started to perform *Giselle* with Ballet Theatre or anywhere else.)

But, more important to clarify is the fact that the staging of this production was done not by Miss Alonso alone, but jointly by her and Mr. Youskevitch, according to their contracts with producer James Doolittle—with the exception of one dance (for four boys and eight girls in the first act) which was staged by Miss Alonso. Also, the physical properties, including costumes and scenery, were rented by Mr. Doolittle from Ballet de Cuba and were not produced by him in Los Angeles. . . .

These two great artists, Alonso and Youskevitch, have been working as a team since October, 1957. They will not accept any engagements separately in any venture of performance or staging. It is a happy partnership which I expect to last for many years. As with the Greek Theatre production, any future arrangements for artistic direction will be made with both artists. . . .

David Libidins
New York City

Fresher and Newer

I admire the work of George Balanchine, and I read Christina Brundage's Sept. article on *Agon* with considerable interest. However, I object to two major points in it . . .

The first is the use of musical terminology in relation to dance itself . . . I have trouble trying to see a "dissonant" move or (in the musical sense) a "vertical" one . . . And what is a movement that is repeated fugally? Does Miss Brundage mean canonically? After all, the fugue

(over)

Come One — Come All

To Our Mid-Winter Conservatoire

(and bring your Students, 12 years or older, to the Junior Seminar)

DECEMBER 18TH THROUGH 21ST, 1958

At the Beautiful Golden Gate Hotel and Cottages
Miami Beach, Florida

ENJOY A VACATION ON MIAMI BEACH AT THE MODEST SUMMER PRICES

(By special arrangement with the Golden Gate Hotel, everyone who makes reservations in advance for the NADAA Conservatoire and Junior Seminar will be able to secure hotel accommodations at very low rates BUT when making reservations, *be sure to mention how long you plan to stay and that you are attending the NADAA Convention.* Rates for 2 persons in a room are from $6.00 to $10.00 up to the 22nd; on the 22nd, the rate doubles.)

Brochure giving full details as to faculty and class schedules is now available and may be secured by requesting same from NADAA Headquarters.

NATIONAL ASSOCIATION OF DANCE & AFFILIATED ARTISTS, INC.

National Headquarters
1920 W. Third Street, Los Angeles 57, Calif.

JACK MITCHELL — PHOTOGRAPHER

Staff — Dance Magazine

ROBERT PAVLIK — ASSOCIATE RE 7-5507

DANCE MASTERS OF AMERICA

New York City Chapter

One Day Material Session

Sunday, Nov. 16, 1958 — Sheraton-McAlpin Hotel

34th St. & Broadway, New York City

From 9:00 A.M. to 5:00 P.M. — Registration 8:30 A.M.

Faculty

Kelly Brown — *Ballet*
Jack Stanly — *Tap*
David Harris — *Modern Jazz*
Gerald Cummins — *Tap*
Gertrude Hallenbeck — *Children's Ballet*
Alberto Gallo — *Tango*
Alex & Mona Desandro — *English Quickstep*
Anita Gordon — *Bandstand Dances*
Arve Corbin — *Lindy*
John & Marie Phillips — *SUAVACHA*
Bonnie Bird — *Children's Creative*

Session open to all Dance Teachers, Their Assistants and Advanced Students over 16 years of age

For Information Write:

EARL ATKINSON, President
719 E. 32 St., Brooklyn, N. Y.

EVA VARADY, Sec'y-Treas.
28-42 31 St., L.I.C., New York

Announcing new and larger quarters for . . .

THE AMERICAN BALLET CENTER

Official School of the Robert Joffrey Theatre Ballet

now located at **434 Sixth Avenue (corner 10th St.)**
New York 11, N. Y.
ALgonquin 4-8520

Write or phone for information, schedule and rates

A Complete Schedule of Ballet Classes for Professionals, Advanced, Intermediate, Elementary and Adult Beginners, Graded Children's Classes.

Faculty:

ROBERT JOFFREY

BEATRICE TOMPKINS **LILLIAN MOORE**

GERALD ARPINO **OLDYNA DYNOWSKA**

The American Ballet Center

is Approved for Acceptance of Students from Abroad

MORO-LANDIS DANCE CENTER

Southern California's newest and most beautiful School of the Dance . . . located in a new, modern, beautiful building especially designed for dancers . . . featuring expert instruction under a distinguished staff of teachers, headed by . . .

JACK COLE—WORLD FAMOUS CHOREOGRAPHER & DANCER

and Mary Clare Sale, Ballet — Former soloist, George Balanchine, American Ballet Co. . . . Former instructor American School of Dance, Hollywood . . . Ballet Theatre School, New York.

Offering every type of dance for beginners, intermediate, advanced and professionals.

Special classes for career-minded teen-agers

Moro-Landis **DANCE CENTER**

EVENING CLASSES AND SATURDAYS

All Studios Completely Air Conditioned

10960 VENTURA BLVD., STUDIO CITY **PHONE PO-6-3883**

LETTERS *(Continued from Page 19)*

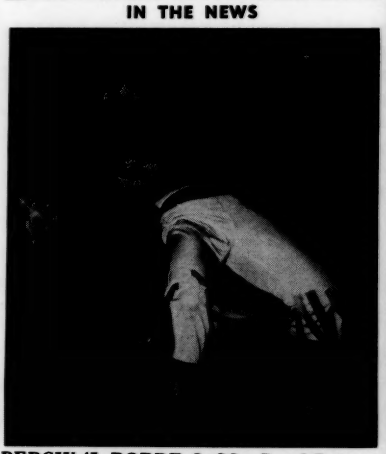
structure stems from pitch relationships. A dance structure, unless the dancer whistles, would have to stem from some other material. Dance can certainly afford an aesthetic and a terminology all its own, something fluid but self-contained and assured enough not to fall over its own edges into somebody else's backyard . . .

Second: Miss Brundage refers to Western classical dance as the "youngest" of our arts. She chooses to close her eyes to all the originality and bravery and present-dayness of that many-sided business known as modern dance. The choreography of *Agon* would be something entirely different had modern dance never been called, of necessity, into being. I'm glad to hear that Balanchine is planning to use Webern. I'm even more glad when I hear of someone thinking of choreographing to Varese or Cage or Dlugoszewski. For those who know and value the works of these composers, Webern is already a classic — a vibrant one — but a classic.

Speaking of things classic, one of the strongest points in the *Agon* article was Miss Brundage's raising the question of "what ballet can or cannot do." She raised it rightly, for some things just can't be done in toe shoes. Besides, the technical premises of ballet have become set, and long before our time. They're codified; anything new added is spice, not essence. For the essential, one has to be alert in the present. Dance can demand "intense concentration" on the part of its audience. Anything new and alive always does. And there are new and alive things in dance — like Erick Hawkins' *Here and Now with Watchers.*

Ben Moore
New York City

IN THE NEWS



Gerry Low

PERCIVAL BORDE & CO., Pearl Primus guest, offered Aztec, Caribbean and African dances in Sept.-Oct. NYC season.

Re: "Regional Ballet—U.S.A."

. . . I am especially delighted with REGIONAL BALLET-U.S.A. The articles answer the many questions that people are asking. I am constantly receiving letters asking for information. My answer from now on shall be: "Look in DANCE Magazine." . . . Another example of your unfailing ability to capture the spirit and needs of the dance world.

Dorothy Alexander
Atlanta Civic Ballet, Ga.

The articles on regional ballet are simply *terrific ! !* I know they will set many more groups to thinking in the right direction . . . *Alexi Ramov*
Scranton Ballet Guild, Pa.

Bravo! and Ole! . . . Wonderful!
Josephine Schwarz
Dayton Civic Ballet, Ohio

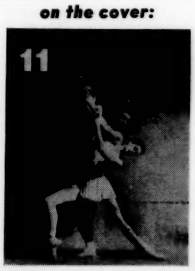
We have been greatly encouraged by your articles on the regional companies. We feel that the movement has a great future, and will make an outstanding contribution to the future of the dance in America . . . *William J. Brown*
Severo Ballet, Detroit

Congratulations on the regional ballet section—it's really terrific ! ! ! . . . All our good wishes . . . *Statia Sublette*
Erie Civic Ballet, Pa.

. . . DANCE Magazine is indeed an inspiration to struggling regional companies and a great help in promoting regional interest in ballet . . .

Sally Phillips
Ballet Guild of Jacksonville, Fla.

on the cover:



Lovely Diana Adams and ebullient Jacques d'Amboise are scheduled to be among the leading dancers of the NYC Ballet, which opens its City Center winter season, the 2nd of the Co.'s 10th anniversary year, on Nov. 25 (see review of fall season on p. 27, and a report on the co's new conductor, Robert Irving, on p. 22).

PHOTO BY MARTHA SWOPE.

MARTHA GRAHAM SCHOOL
of Contemporary Dance, Inc.

Regular Daytime and Evening
Dance Technique Classes
Now in Session

annual Christmas course

Ten Days — Dec. 22 through Jan. 2
(except Christmas Day)

Elementary
Intermediate
Advanced

2½ hours daily: 10-11; 11:30-1

316 E. 63rd St., New York 21, N. Y. TEmpleton 8-5886

GLADYS HIGHT
CLAIRE POWELL
School of Dance and Theatre Arts
Est. 1920
FACULTY FROM SADLER'S WELLS AND STOCKHOLM BALLET
Voice — Lyric Opera Soloist
Pupils placed in professional positions
CECCHETTI GRADED METHOD
17 No. State St., Chicago RA 6-7231 RA 6-7232

CAN A CONDUCTOR BE TOO GOOD?

An interim report

BY JAMES LYONS

PHOTOS BY MARTHA SWOPE

This is an interim report on the incumbency of Robert Augustine Irving, who became principal conductor of New York City Ballet with the company's September City Center season. Mr. Irving, who for the past ten years has been with the Sadler's Wells Co., replaced Leon Barzin, conductor of New York City Ballet since its inception.

During the four-week fall season there were sights and sounds to be observed that were rather startling. Perhaps they are reflections of deliberate changes, perhaps not. And it may well be that the situation will alter by Thanksgiving, when the company goes into the second part of its Tenth Anniversary Year. In the meanwhile, September motivates these reflections.

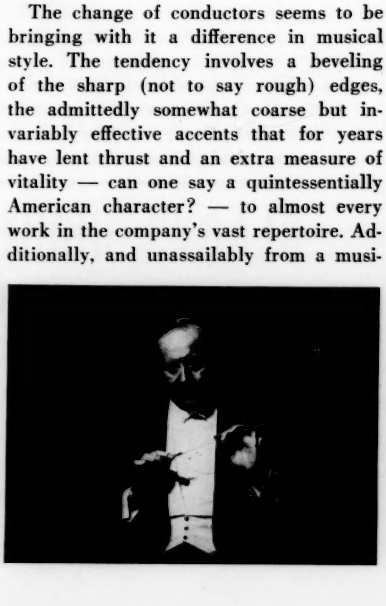
In the concert hall music must take every opportunity to make its point. In ballet, music supports the dancers on stage even to the extent of infidelity to the composer's intention. Most musicians abhore this proposition. I used to myself. But it seems to be the way things are.

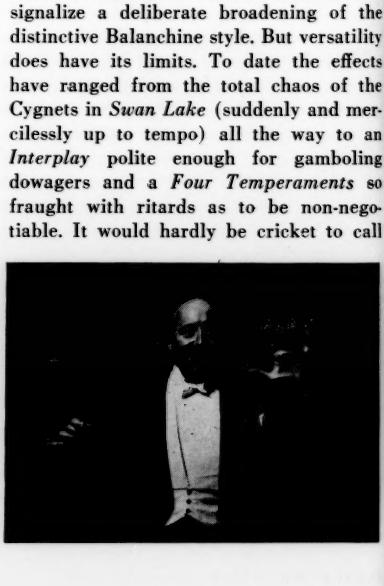
Nevertheless, there are certain choreographers, supremely George Balanchine, in whose works the presence of music is deeply controlling. The incidence of musicality among Balanchine-trained dancers is such that they are, in effect, so many more instruments of the orchestra. Like the musicians in the pit, they are elements of the total expressive apparatus with which Balanchine makes his special kind of audio-visual music.

I am one of many who feel that the New York City Ballet is the only company of consequence whose style, for better or worse, has a musical profile. And this individuality appears currently to be in jeopardy.

The change of conductors seems to be bringing with it a difference in musical style. The tendency involves a beveling of the sharp (not to say rough) edges, the admittedly somewhat coarse but invariably effective accents that for years have lent thrust and an extra measure of vitality — can one say a quintessentially American character? — to almost every work in the company's vast repertoire. Additionally, and unassailably from a musician's perspective, Mr. Irving has brought with him an over-all braking of tempi, especially in slow movements, that has recently impaled many a dancer with silence in mid-arabesque, and contrariwise an occasional spurt that may be in the score but has no other basis in reality.

There are many inferences to be drawn from these developments, not the least of which is that the consequent approximation of standard European rhetoric could signalize a deliberate broadening of the distinctive Balanchine style. But versatility does have its limits. To date the effects have ranged from the total chaos of the Cygnets in *Swan Lake* (suddenly and mercilessly up to tempo) all the way to an *Interplay* polite enough for gamboling dowagers and a *Four Temperaments* so fraught with ritards as to be non-negotiable. It would hardly be cricket to call





Robert Irving, opposite, as the orchestra sees him, came to NYC Ballet this fall after 10 years at Sadler's Wells. His first exposure to ballet was in the early thirties, when he studied under the late Constant Lambert. Irving was born at Winchester College, where his father was a house master, on August 28, 1913. He was educated there, and subsequently at Oxford and the Royal College of Music. Not only New York but all America met him during the five U. S. tours of the Royal Ballet, each of which he conducted in whole or in part.

an Englishman to book for a lack of the requisite idiomatic flavor in *Western Symphony*, but surely Stravinsky wants more fury for the Furies in *Orpheus*, and, for all its baroque antecedents, the music for *The Cage* has a heavier dramatic load to carry than it can without a conductor's collusion. While the *Bourrée Fantasque* I caught was orchestrally dazzling, it made no effective use of Chabrier's rhythmically pregnant pauses as Leon Barzin did. But, admittedly, this time the stage performance went swimmingly. Twice in a week's time I sympathized with the dancers in *Agon*, but any conductor deserves a medal for getting through this score without mishap. (I'm sorry I missed the one shepherded by Hugo Fiorato, the company's dependable associate conductor — until that night he had never drawn this particular assignment, nor had he ever even run through it in rehearsal!)

Speaking of rehearsals, it is not untoward to chronicle that Irving was given more pre-season hours with the full orchestra than any other conductor in the history of the New York City Ballet. (One year, if not more often, Barzin actually opened a season cold.) It would be a cruel irony if the company's atypical philanthrophy in this matter were responsible to some extent for the new style, as well as the new sound, of the Center's pit ensemble. Hours were spent in careful refinement of familiar interpretations — with no dancers within earshot. This was fine insurance against ragged playing, but it seems to have played havoc with the old team spirit.

Before proceeding, it must be stated, without reservation, that a musician could not but have most profound respect for Irving's really sterling (if thoroughly British) musicianship. He has no end of craft, including a phenomenal ability to read orchestral scores at the piano. On the podium he has a rather fussy but rarely ambiguous beat, and an entirely professional tendency to take every score indication as the last word on volume, veloc-

(Continued on Page 25)

DANCE PERSPECTIVES

a new quarterly

First issue
to be published November 25th:

What Ballet is About:

An *American* Glossary

BY LINCOLN KIRSTEIN

$1.50 a copy $5.00 a year

Dance Perspectives
A. J. Pischl, Editor
1801 E. 26th St., Brooklyn 29, N. Y.

Paul Whiteman said: "For Silver see STERLING, but for dancing see STANLY"

Teachers and Students
***** NOW ENROLLING *****
SUNDAY PRIVATE AND CLASS INSTRUCTION BY APPOINTMENT
ENROLLMENT LIMITED
TAP (all styles) JAZZ, BALLET, MUSICAL COMEDY
FOR DETAILS WRITE

JACK STANLY

c/o SHOWCASE STUDIOS
950 8th ave., JU 6-7947
or
Residence 330 w. 55th st.
CI 6-5631 N. Y. 19, N. Y.

Ballet Russe de Monte Carlo School of Ballet

SEVEN ARTS CENTER
120 Madison Avenue
New York 16, New York

A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.

Faculty:
Maria Swoboda **Edward Caton**
Frederic Franklin **Leon Danielian**
Casimir Kokich **Patricia Casey**

For information, schedules and rates:

Ballet Russe de Monte Carlo School of Ballet
120 Madison Avenue, New York 16, N. Y. **Telephone ORegon 9-9489**

THE NAME THAT DANCED TO THE TOP!

LOVELY CYD CHARISSE WEARS

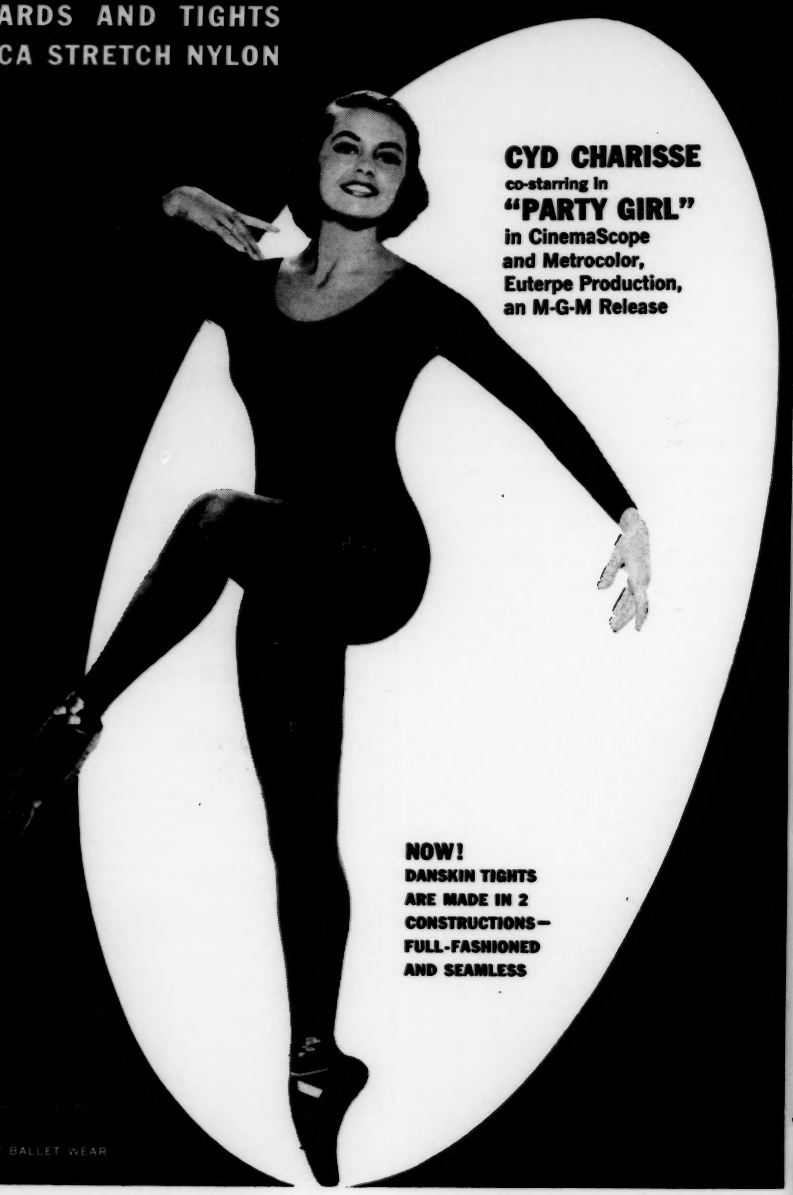
DANSKINS®

FULL-FASHIONED LEOTARDS AND TIGHTS
KNIT OF FINEST HELANCA STRETCH NYLON

Like Cyd Charisse and countless leading stars of the ballet world—you'll love Danskins! They fit like a second skin, follow your every move. Recital after recital, you'll win applause for their curve-hugging flattery—perform like a nymph in these sleek, smooth tights! There's fashion excitement too—in a wonderful variety of colors, stripes and new textured looks. And Danskins keep their fabulous knit-in fit—washing after washing.

Remember—the choice of every on-her-toes dancer is always Danskins—favorite of the ballet field for over ten years! **Look for the Danskin name, your guarantee of finest quality at popular prices.**

At department and dance supply stores, or write for name of nearest dealer, and illustrated brochure DN.



CYD CHARISSE
co-starring in
"PARTY GIRL"
in CinemaScope
and Metrocolor,
Euterpe Production,
an M-G-M Release

NOW!
DANSKIN TIGHTS ARE MADE IN 2 CONSTRUCTIONS— FULL-FASHIONED AND SEAMLESS

DANSKIN, INC.,
437 Fifth Avenue, New York 16, N. Y.
AMERICA'S FOREMOST STYLISTS AND MAKERS OF BALLET WEAR

ROBERT IRVING *(Cont. from Page 23)*

ity and phrasing. Moreover, he is a scholar of parts, befitting his Oxonian heritage, and every inch a gentleman — in vivid contrast to his predecessor, whose spleen was acknowledged to be unique even in a fraternity not noted for its good manners.

From an exclusively musical point of view, then, Irving's performances are infinitely more elegant, better balanced, easier on sensitized ears, closer to the letter of every score, than were Barzin's.

But one can hardly say that Barzin's music-making at City Center was what it was because he lacked the wherewithal to make it anything else (although by his tenth year he apparently lacked some of the fine fervor that was once his). Barzin owns a fabulous stick technique and is capable of eliciting what he wants from any orchestra — surely this applies in particular to the virtuosic ensemble he built for the New York City Ballet. In short, Barzin the musician and Barzin the *ballet* musician were not the same, and if his pit performances sometimes departed so wildly from a composer's text as to sound sloppy, there was probably a reason for it — theatrically, if not, strictly speaking, musically. It may have had to do with the choreography specifically or with the dancers' problems generally. It must not be assumed that any such defections had to do with Barzin's ineptitude.

The question that arises about Irving is whether or not he proposes to make the same adjustments — very well, compromises. His insistence on the autonomous integrity of music is commendable, unquestionably sincere. If this earnestness were not inextricably tied to a predilection for understatement, for "letting the music speak" without crossing the t's twice as an aid to the dancers, one could be more sanguine about the immediate future of the New York City Ballet as we all know it and love it.

It is, of course, not inconceivable that Balanchine had been displeased with the magnificently reactionary stylishness of his company as it evolved under the aegis of Barzin. Possibly he has had something else in his mind's eye all along, or maybe he just wants a change on general principles, as great artists are wont to on occasion. Whatever the facts, Balanchine is a prehensile enough musician himself to know by now the measure of Robert Irving. So long as they can agree on how music should be "the platform of the dance," to borrow Kirstein's apt phrase, we should have no grounds for alarm. As of now, however, that like-mindedness remains to be desired. *THE END*

"stars of ballet" NOTE PAPER

Charming folded "informals" decorated with ballet photographs

Alicia Markova

Paula Lloyd and Scott Douglas

A celebrated photographer took these exquisite FULL COLOR KODACHROME PICTURES of the stars. You receive both pictures.

You'll be proud to write to friends on these fine notes. They make impressive-looking student gifts and prizes, too. Order several boxes.

ONLY $2.50 PER BOX

They come in their own white gift box.

Each box contains TWO DOZEN NOTES (one dozen of each pose) with envelopes to match.

(Folded size they're 4¼" x 5½")

------ USE THIS HANDY COUPON TO ORDER YOUR NOTE PAPER ------

Send me_____boxes of "Stars of Ballet" Note Paper @ $2.50 per box.

N.Y.C. Residents: Add 3% sales tax
Orders up to $3.00 — add 15c postage
Orders of $3.00 or more—add 25c postage

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine 231 West 58 Street New York 19, N. Y.

FRANK J. HALE'S

"GREAT MOMENTS in the DANCE" *announces a*

SPECIAL XMAS SALE

SAVE OVER 20%

Order these magnificent 16mm films of the ballet classics now — before Dec. 22nd at savings of many dollars off our regular list price. You can receive in time for Christmas any, or several, of these famous films which have thrilled teachers and students the world over.

TEACHERS..... prestige and recognition are yours when you present "Excerpts from the Classics" in your Recital. Order your "Great Moments of the Dance" films today. Teach the classics to your students tomorrow.

STUDENTS..... You must know the classics. Why not study these thrilling work now! It's so easy . . . so Quick . . . and so inexpensive to learn from your "Great Moments of the Dance" films. Run them over and over again at home. If you can't afford to buy a projector . . . you can rent one and share the cost with other students.

BALLET'S MOST PERFECT GIFT

Frank J. Hale *Presents* Great Moments of the Dance

An Exciting Series of the Ballet Classics on 16 mm Film with Sound

Performed by Ballet's Top Stars

YOUR PRICE LIST

SWAN LAKE (ACT II)

HAYDEN-MAULE	OLD	NEW
1. *The First Encounter of Odette & The Prince*	$19.95	$15.95
2. *Pas de Deux*	29.95	23.95
3. *Odette's Solo*	19.95	15.95
4. *Prince's Solo*	12.95	10.35
5. *Coda & Finale*	19.95	15.95
Complete	$89.95	$71.95

SWAN LAKE (ACT III) (BLACK SWAN)

NOVAK-MAULE		
6. *Pas de Deux*	$29.95	$23.95
7. *Odile's Solo*	19.95	15.95
8. *Prince's Solo*	12.95	10.35
9. *Coda*	19.95	15.95
Complete	$75.00	$60.00

SLEEPING BEAUTY (ACT III)

ADAMS-SMITH		
10. *Pas de Deux*	$29.95	$23.95
11. *Aurora's Variation*	19.95	15.95
12. *Prince's Variation*	12.95	10.35
Complete	$59.95	$47.95

	OLD	NEW
13. *The Blue Bird Pas de Deux*	$25.00	$20.00
14. *Blue Bird Girl's Solo*	14.95	11.95
15. *Blue Bird Man's Solo*	14.95	11.95
16. *Blue Bird Coda*	19.95	15.95
Complete	$69.95	$55.95

SLEEPING BEAUTY (ACT I OR PROLOGUE)

HAYDEN		
17. *Lilac Fairy Variation*	$19.95	$15.95
18. *Silver Fairy Variation*	19.95	15.95
19. *Violente (The famous Finger Variation)*	19.95	15.95
Complete	$55.00	$44.00

COPPELIA (ACT III)

NOVAK-MAULE		
20. *Pas de Deux*	$29.95	$23.95
21. *Swanhilda's Solo*	19.95	15.95
22. *Franz's Solo*	12.95	10.35
23. *Coda*	19.95	15.95
Complete	$75.00	$60.00

COPPELIA (ACT I)

NOVAK		
24. *Swanhilda's Solo*	$19.95	$15.95

LES SYLPHIDES

ADAMS-SMITH	OLD	NEW
25. *Pas de Deux*	$29.95	$23.95
26. *Waltz (Lois Smith)*	19.95	15.95
27. *Prelude (Lois Smith)*	19.95	15.95
28. *Mazurka (David Adams)*	12.95	10.35
29. *Mazurka (Lois Smith)*	19.95	15.95
Complete	$89.95	$71.95

DON QUIXOTE

MAULE—JO ANNA		
30. *Pas de Deux*	$29.95	$23.95
31. *Girl's Solo*	19.95	15.95
32. *Man's Solo*	12.95	10.35
33. *Coda*	14.95	11.95
Complete	$59.95	$47.95

NUTCRACKER (THE KINGDOM OF SWEETS)

HAYDEN-MAULE		
34. *Pas de Deux*	$29.95	$23.95
35. *Dance of the Sugar Plum Fairy*	19.95	15.95
36. *Prince Charming's Solo*	12.95	10.35
37. *Coda*	19.95	15.95
Complete	$75.00	$60.00

NUTCRACKER (THE SNOW SCENE)

ADAMS-SMITH		
38. *The Snow Queen Pas de Deux (chor. Franca—after Ivanov)*	$29.95	$23.95

STUDENTS' SERIES

39. *Three Little Maids* Music by Sullivan, chor. Maule	$14.95	$11.95
40. *The Naughty Pupil* Delibes—chore. JoAnna	14.95	11.95
41. *Reverie of a Masquerade* Grieg—chor. JoAnne	14.95	11.95

USE THIS SIMPLE ORDER COUPON

To **"Great Moments of the Dance Inc."** P. O. Box 486, Palm Beach, Fla.

PLEASE RUSH me the film numbers circled above. I am enclosing my ☐ Check ☐ Money Order for the full amount.

NAME_____

STREET ADDRESS:_____

CITY:_____ STATE:_____

No Charge for Postage in U.S.A.

A REVIEW

BY DORIS HERING

New York City Ballet
New York City Center
September 2-28, 1958

This season might be termed a time of adolescence for the New York City Ballet — with all the inconclusiveness that such a time implies. There were moments of bright portent — an *Agon* full of speed and sinew — an *Apollo* innocent as archaic Greece — a *Four Temperaments* touched with new balance and repose.

But for the first time, in this Tenth Anniversary Season, there were moments when the company lacked its familiar drive — when rhythms under new conductor Robert Irving seemed soft and unsuited to the Balanchine choreographic impulse — when ballets or large segments of them (notably *Orpheus, Firebird,* and *Swan Lake)* foundered.

And despite the zeal of every dancer in the company, one could not help missing Maria Tallchief, Diana Adams, Yvonne Mounsey, and Robert Barnett, who, for one reason or another, were not present. Their defection brought several new dancers to the fore, but principally it placed a superhuman performing burden upon Melissa Hayden and Patricia Wilde.

The only new work was Balanchine's *Waltz-Scherzo* (Tchaikovsky), a pas de deux for Miss Wilde and Andre Eglevsky. It was an array of brief solos and duets pursuing each other in quicksilver fashion. Gargouillades, fouettés, and arabesque turns all created an image of sophisticated flirtation — of light innuendo and casualness.

The casualness was a somewhat new element in Balanchine's style, and the dancers caught the unaccustomed dynamic without losing the precision of the dance outlines.

For us, Balanchine's *Stars and Stripes* was also new, for we did not see it last spring. And, perhaps naively, we cannot understand what all the fuss was about — — why so many people felt that it was a discomforting touch of chauvinism to take overseas during the summer tour.

At first viewing, one noticed the little dance jokes — the allusions to Tiller Girls and Rockettes. But when the jokes had been sifted away, there remained a veritable cascade of brilliant dancing, brilliantly dovetailed.

The girls began, like toys massed in a box. Their costumes suggested the colors of the flag, but were never literal. Led by Carolyn George, who is a sparkling performer but lacks the sheer physical drive for this ballet, they tossed off a firmament of turns.

For the Second Campaign, the men formed a counterpoint of cabrioles and brisés. And with a boyish, "look, no hands" élan, they performed jetés and air turns, all the while saluting jauntily.

Leading their drill was Edward Vilella, a spirited young man, not yet precise enough to sustain all of the solo roles that have come his way this season, but full of the springy air-conquest that marks the true dancer.

Weakest in *Stars and Stripes* was the Third Campaign. Its level verged on the popular, with an incongruous rhythmic lapse from march tempo into a soft waltz. The variation was led by Sonja Tyven, who has the kind of warmth and personal flavor that render her almost unsuitable for the impersonal aplomb of Balanchine's choreography.

The Fourth Campaign was a delightfully witty "soldier's sweetheart" duet for Jacques d'Amboise and Melissa Hayden. His pompous General Grant stance and her steely imperviousness were bright bits of flavor in spectacular dancing — so spectacular that the concluding ballabile seemed almost anti-climactic.

There are some who feel that Balanchine merely tosses off this kind of bravura choreography. But is there another choreographer who *could* toss it off? And is there another company who could perform it with the same untrammelled strength?

(Over)

BALLET ARTS

Instruction under World Famous Artists

AGNES DE MILLE,
VLADIMIR DOKOUDOVSKY,
GEMZE DE LAPPE,
LISAN KAY,
BUZZ MILLER,
PETER NELSON,
VLADIMIR KONSTANTINOV,
VERA NEMTCHINOVA,
YEICHI NIMURA,
DORITA ORTIZ,
JAMES STARBUCK,
NINA STROGANOVA

Classes in Ballet, Adagio, Modern, Character, Modern Jazz, Spanish

FOR BROCHURE SEND TO . . .

BALLET ARTS SCHOOL
"61" Carnegie Hall
N. Y. C. 19 • CO 5-9627

JACOB'S PILLOW
Dance Festival and University of the Dance

18th Season 1959

Write for information to
TED SHAWN
Director

Box 87 Lee, Mass.

Vodka and Shashlik Vodka and Luli Kebab Vodka and Cotelette a la Kiev Vodka and Beef a la Stroganoff Vodka

dinner • after theater supper • lunch
Russian Tea Room
where dining is the 8th lively art

150 W. 57 ST • CO 5-0947
NEXT TO CARNEGIE HALL
OPEN DAILY INCLUDING SUNDAY

REVIEW

(Continued from Page 27)

We had the same feeling as we watched Balanchine's *Western Symphony*. It is surely not an enduring utterance. It is almost patronizing in its view of what the French call the "Far-Ouest." And yet, on this occasion, it contained unforgettable moments — the faultless partnering of Jonathan Watts and Sonja Tyven in the first movement — the sweetness of Dorothy Scott and Roy Tobias in the third — and Arthur Mitchell's exuberant emergence in the last. And we were touched by the closing night image of the dancers in the finale — pirouetting endlessly — offering zest and courage and optimism — as only dancers can.

This same kind of physical generosity always strikes us at the beginning of Jerome Robbins' *Fanfare* when the company masses upstage and strides forward, arms opening. *Fanfare* had several new soloists. Notable were Roberta Lubell's clean-lined Oboe and Geralyn Donald's lyric Viola.

Other young dancers who made impressions during this season were Charlotte Ray as Profane Love and William Weslow as the Dandy in *Illuminations;* Marian Horosko as the wife in *Con Amore;* and Richard Rapp in the Melancholic variation of *Four Temperaments.*

But the most significant bit of new casting was that of Allegra Kent as Odette in *Swan Lake.* At its best, the New York City Ballet version of this work is glacial. And Miss Kent extended that detachment a further notch. True, she was regal, and she danced with delicacy and concentration. But never have we seen a portrayal more Trilby-like, less aware of her partner and her surroundings.

But then, much of Miss Kent's dancing this fall seemed clothed in remoteness, as though she were concerned only with the Euclidian aspects of her art. The only time she seemed to manifest pleasure in what she was doing was in the second movement of *Symphony in C,* where Jonathan Watts' solicitous partnering drew forth some of the winsomeness that one remembered from former seasons.

Mr. Watts' own dancing has, incidentally, matured markedly. He was impressive particularly in *Gounod Symphony* and *Symphony in C.*

There were so many new soloists in *Symphony in C* that we were nostalgically delighted to see Melissa Hayden in the first movement. Miss Hayden has acquired a new expansiveness in the upper body. And the sharpness and clarity of her phrasing is in the true Balanchine style — a style which some of the younger dancers have not yet acquired.

It seemed, as the weeks went by, that the more assignments accruing to Miss Hayden, the more speed and faceted brilliance she acquired. Her solo in *Pas de Dix,* while lacking somewhat in Magyar mood, fairly burned the stage in its progressions on the diagonal.

And yet, with all this, there was a subtle element missing in her dancing — the element of faint mystery that marks the great ballerina. She has in the past achieved aspects of this — usually in dramatic roles. But this time the dancing burden upon her was perhaps too relentless for special nuance.

The same can be said in different measure for Patricia Wilde. Her *Sylvia Pas de Deux* was a case in point. Here she resembled a thoroughbred mare being tamed by the music, as though gentleness were a game, rather than a state of being. One felt that she needed to cultivate an air of surprise in her dancing. Her attack is so honest, so direct and so strong that one rarely has the feeling of the caught breath, the understated, the implied. It is all there, open and clear and wholesome.

The same could be said of her Firebird. How boldly she circled in rapid piqués about the stage. How commanding she seemed. And yet her strength and flair could not replace the Eastern intransigence of the role.

Of course, when she is unfettered into the joyous batterie of *Square Dance* or any role requiring sheer strength, she is an endearing performer — the way children playing at races or climbing can be endearing in their fearlessness.

Fearlessness is perhaps the first element that one also notices in the dancing of Jacques d'Amboise — the way he puts his trust in the music and sails off into air turns tthat continue to multiply as he finds the ground — the way he lifts a partner higher-than-high and then poises her upon the ground with infinite gentleness. But for us, the true measure of Mr. d'Amboise's development can be found in a more subtle realm — in his deepened exploration of the role of Apollo.

'*Apollo* is one of the great challenges of ballet, requiring not histrionics but a state

(Continued on Page 64)

Editor-in-Chief **Lydia Joel**
Associate Editor **Doris Hering**
Director of Design **Rudolph de Harak**
Advertising Manager **Toni Holmstock**
Publicity Director **Donald Duncan**
Sales Manager **William Como**
Subscription Manager **Joyce Phillips**
Editorial Assistant **Larry D. Trexler**
Assistant Designer **Donald Weintraub**
National Adv. Representative **Freda Royce**
West Coast Adv. Representative **Robert J. Friedman**
Young Dancer Editor **Regina Woody**

Contributing Editors
Ann Barzel, Thalia Mara, Lillian Moore, Walter Sorell, James Lyons, Arthur Knight

Staff Photographers
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Walter Strate, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

Staff Correspondents:

Chicago:
Ann Barzel, 3647 N. Pine Grove Ave.

Dallas:
Toni Beck, 4330 Mockingbird Lane

Denver:
Rhoda Gersten, 1370 Forest

Hollywood:
Roy Clark, 4942 Franklin Ave.

Louisville:
William Habich, 517 W. Ormsby

San Francisco:
Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.

So. Calif.:
John Dougherty, 1101 Prospect Ave., Hermosa Beach

Australia:
Beth Dean, 43 Dremeday St. Northmead, Parramatta, N.S.W.

Austria:
Linda Zamponi, Vienna State Opera, Vienna

Denmark:
Sven Sorgenfrey, 8 Boyesgade, Copenhagen V

England:
Clive Barnes, 16 Gloucester Place, London, W. 1

France:
Marie-Francoise Christout

Germany:
Horst Koegler, Neidenburger Allee 36, Berlin-Charlottenburg

Mexico:
John Fealy, Nuevo Teatro de Danza, 16 de Septiembre #26, altos, Mexico, D.F.

Portugal & Italy:
Luigi Gario, Rua Conceicao, 113-3rd — Lisbon

South America:
Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile

The Netherlands:
Leo Kersley, Vennipperstraat 14b. Rotterdam (overschie)

West Coast Adv. Offices
R. J. Friedman Associates
5880 Hollywood Blvd., L. A. HO 7-5625
465 California St., San Francisco (Richard B. Kilner)

dance MAGAZINE

VOLUME XXXII NO. 11 NOVEMBER, 1958

The World's Largest Dance Publication

Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

New York Offices: 231 West 58th St., N. Y. 19
PLaza 7-3667

IN THIS ISSUE

8 Looking at Television *Ann Barzel*
10 Records for Dance *Rosalyn Krokover*
12 The Name Dropper *Donald Duncan*
14 Accompaniment for Dance: Pia Gilbert *John Dougherty*
16 Dance in the Theatre: "Goldilocks" *Leo Lerman*
19 Letters to the Editor
22 Can a Conductor Be Too Good? *James Lyons*
27 Review: NYC Ballet *Doris Hering*
30 Kovach & Rabovsky Settle in U.S. *Laura Clandon*
34 In the News
36 An English "Agon" *Clive Barnes*
37 Three German "Agons" *Horst Koegler*
39 Review: American Ballet Theatre *Doris Hering*
42 Plaids, Pipes and Priboch *Esther Brown*
46 Whoops, Hoops! *Photos by Harry Rymer*
48 Brief Biography: Royes Fernandez *Saul Goodman-Zachary Freyman*
50 Framework for a Regional Ballet, Part II *Doris Hering*
52 Adeline Genée in America *Ivor Guest*
63 On Tour in November
65-72 BALLROOM U.S.A.
Thoughts on the Harvest Moon Ball, *Alex Desandro;* On Standardization, *Katharine Dickson;* Chicken From Panama, *Dorothea Duryea Ohl;* Tempos of the Times, *Ben Cutler.*
74 Do's and Don'ts of Ballet Allegro: Chassé *Thalia Mara-Jack Mitchell*
83 Beauty and the Dancer: Teenage Behavior *Antonia Dobroslavic*
88 Young Dancer Section: Teenagers in the News
89 Shopping Guide
90 Tap Series: 3's and 4's, Part II *Paul Draper*
92 Talk of the Trade *Toni Holmstock*

"Great Lady"

by Bryan

Creator of "White Shoulders"

A Perfume of Elegance and Persuasion

NORA KOVACH and ISTVAN RABOVSKY

BY LAURA CLANDON

Five years after their escape from Hungary—what are they doing? what do they think?

Fame came easily and immediately to Nora Kovach and Istvan Rabovsky. Success was a little harder to reach. But now, five years after their well-known "leap to freedom," they can look with satisfaction on the new worlds they have conquered and the glittering future still ahead of them. *(See "An American Premiere," in the March, 1954 issue of DANCE Magazine, for an introduction to the Rabovskys.)*

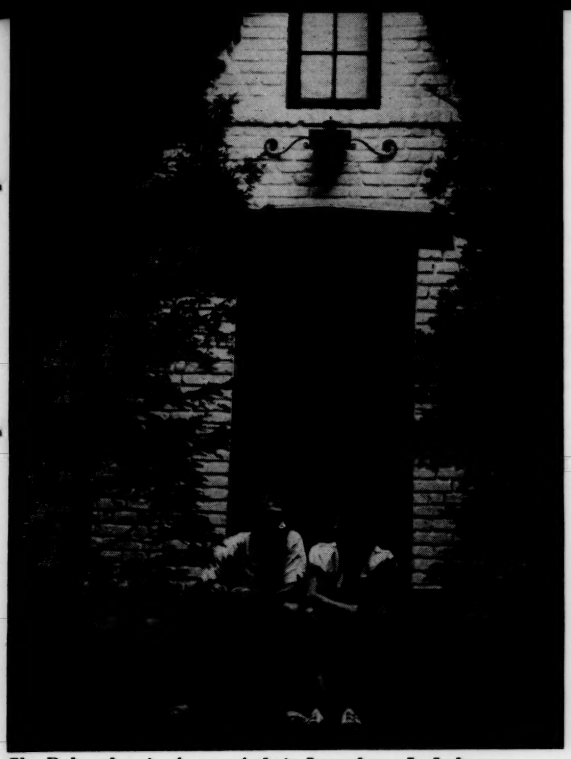
Professional interest has always run high in these two dancers, because, political reasons aside, they are both Soviet-trained. They were among the first to prove to Europe and the Americas that the training and performances of Russian dancers are on the same high level as during the Imperial regime.

It was the great Galina Ulanova who gave Istvan his first big upward push. In Budapest in 1949, she saw Istvan in *Spectre de la Rose* at the Opera House, where he was already first dancer. She found his performance very exciting, and was anxious for him to continue his training at the famous Russian school in Leningrad. (Although the Russian teachers in Budapest were excellent, there is still, one gathers, a certain exclusive cachet to be had only at the schools in Russia).

Istvan wanted to go, but he was already enamored of the pretty, lively Nora Kovach and did not want to leave her. Nora at that time was doing only small, unimportant solo parts. Istvan explained his problem to Madame Ulanova. She asked

(Continued on Page 32)

Left:
Kovach and Rabovsky rehearse "The Saffron Knot"; at right, choreographer Harry Asmus. With the addition of duo Barbara Fallis and Royes Fernandez, the Rabovskys set out in October for a 4-month tour of 55 U.S. cities . . .



The Rabovskys in front of their Laurelton, L. I. home . . .

PHOTOS BY BELA KALMAN

Pleasurable solitaire . . . Nora's mother, here from Budapest . . .

Istvan is an excellent cook . . .

In love with the glamour of theatre and films . . .

Istvan to take her to Nora's class, and said that if she could pick her out of the group, she would recommend that they both be sent to Russia on scholarships. Sure enough, she picked Nora out as the best in the class, and two weeks later they were both flown to Leningrad, installed in a hotel, and started on their routine of eight hours of classes a day. They both look back on this time — about thirteen months in all — as one of the most rewarding periods of their lives, rich in experience and opportunity. Not only were they given marvelous training under the best teachers, but their entire cultural and artistic horizons were widened. They met and saw and watched artists of all kinds from the far ends of the Soviet Union. It was during this time that Istvan added great strength, stamina and polish to his already formidable technique; and Nora began to emerge as a dancer of charm and style.

They are both very grateful for and proud of their Russian training, though it has given rise to an accusation of sensationalism that always makes them somewhat angry, especially Istvan. He says, quite rightly, it's not his fault if the male virtuoso dancer is a rarity in the West, and that the straight-arm lifts, the dazzling leaps and turns, the whole Russian bravura style of their performances appear so startingly athletic and showy. They both like being thought spectacular and exciting (which they are), but they also like to feel that they are being so through legitimate theatrical artistry, not through tricks.

Not only their teaching, but many of the present numbers in their repertoire, like the *Don Quixote*, *Blue Bird*, and *Bayaderka Pas de Deux*, *Spring*, *The Cossack's Farewell*, *Taras Bulba*, and *Esmeralda*, come from the Russian repertoire. They had the good fortune to study and learn these numbers under Vaganova (whom they both loved). It is only recently that they have felt the influence of the currents and styles in Western ballet. But more of that later.

After finishing at Leningrad, Nora and Istvan returned to their native Hungary, where, besides dancing at the opera, they began giving separate concerts on their own once a month, building up their pas de deux repertoire and the understanding and rapport between them as dancers that has stood them in such good stead.

In 1952, Istvan finally felt secure enough in his profession to get married. He proposed very charmingly by placing a real diamond ring instead of a stage one on Nora's finger one night as they were dancing *Swan Lake*. He almost "threw" the ballerina, but he acquired the long-desired wife.

In 1952, also, they were invited back to Russia, where they gave successful concerts in Moscow, Leningrad and Kiev. They were becoming well known and admired behind the Iron Curtain.

The reason for and story of their escape has been told so many times, including both a book and a film, called *Leap To Freedom*, that it's not necessary to tell it again here. Suffice it to say that they arrived in West Berlin in 1953, penniless, unknown and frightened.

But luck was with them. Sol Hurok happened to be in Germany at that time, heard about them, and was enormously interested and sympathetic. He went to Munich where they had been invited to dance, saw their concert, signed them to a contract, and has been their concert manager ever since.

They made their American debut in October, 1953, on Ed Sullivan's TV show, then went back to Europe and danced for eight months with Dolin's Festival Ballet Company, and made occasional guest appearances with the Roland Petit company in Paris. For all the cries of "athleticism" from some of the critics, audiences loved and supported them, and their first steps towards conquering the West were taken.

In 1954, the Festival Ballet Company came to the United States for a twenty-week tour. Nora and Istvan got their first real look at the country, liked what they saw, and decided to remain. Next year they will receive their U.S. citizenship.

However, when they decided to settle here, they had to face problems about their future career. They knew they could not permanently join an American company. Not only did those companies have their own native stars, but they had their own style and repertoire as well. Although they knew that only with a large ballet company could they dance certain roles, a small concert group seemed to be the answer for them. They reasoned that they could still be guest stars when invited, and the rest of the time they could do what they wanted. (They find that to some extent, however, they miss the strong competitive element which they found stimulating in the behind-the-Iron Curtain companies.)

Versatility in mind, they did another Ed Sullivan Show, appeared as guests with Roland Petit's company when it visited New York, and got their first taste of nightclub life by doing one number, the *Don Quixote Pas de Deux*, at The Sahara in Las Vegas. With these jobs they earned enough money for the needed costumes and music and arrangments, and in the fall set out with two other dancers and two pianists on a tour of ten South American countries.

From Buenos Aires, to Rio, to Lima, to Mexico City, the enthusiastic audiences thrilled them. They say they were treated like matadors. At performances, people waved handkerchiefs, threw flowers on the stage and shouted the well-known *olé*. Twice they were invited to dance at an open-air stadium in Rio that held 20,000 people. Naturally, they loved their South American tour and wanted to return.

Starting September '55, they toured for ten weeks from Newark through Canada to San Francisco and back again, hardly missing a connecting town in the process. They did five pas de deux a night in this gruelling series of one-night stands. It was extremely hard work, but like most performers they're good tourists, love

(Continued on Page 60)

Opposite page:
A multiple-exposure photograph of Kovach and Rabovsky in "The Saffron Knot," a pas de deux on the Tristan theme to the "Liebestod" music of Richard Wagner . . .

G:L Photo

IN THE NEWS:

Authenticated News

Above:

CEYLONESE IN N. Y.: Manhattan audiences were due to see a performance by the exotic Ceylon Nat'l Dancers from Kandy on Oct. 29 at Hunter Playhouse. Group of 6 men and a girl, headed by the renowned and venerable N. M. Guneya (center in group at top) came to America this summer for appearances at the Vancouver and Jacob's Pillow Festivals. Program includes traditional and ritual numbers, "magic dances," and even some fire-eating (bottom). Sponsor of the tour was the Asia Society.

Below:

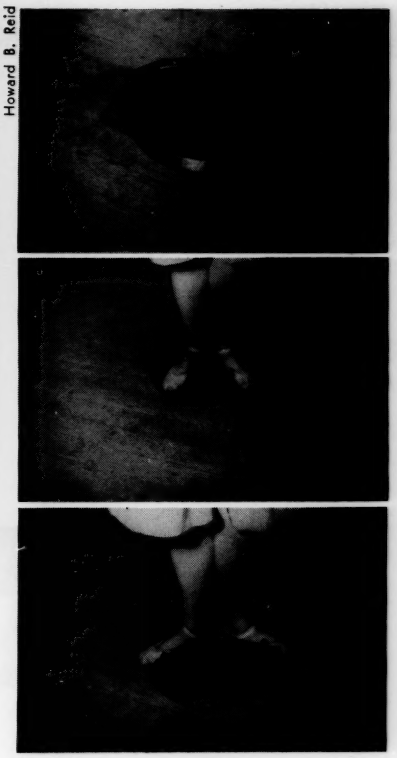
DREAM COME TRUE: 22-year-old Barrie Chase became the latest dancing partner of Fred Astaire, her idol since childhood, on the Oct. 17 NBC colorcast in which the star made his TV bow. A ballet pupil of Adolf Bolm and Maria Bekefi, Miss Chase assisted Jack Cole in three films, danced briefly with Astaire in "Silk Stockings," and has just completed "Mardi Gras" with Tommy Sands. This season Astaire films a play and a dance show, also for TV, and does another "live" NBC show this spring. In Jan. he goes to Australia to co-star with Ava Gardner and Gregory Peck in "On the Beach." Soon due from Harper's is a book of his memoirs, "Steps in Time."

NBC Photo

Jack Mitchell

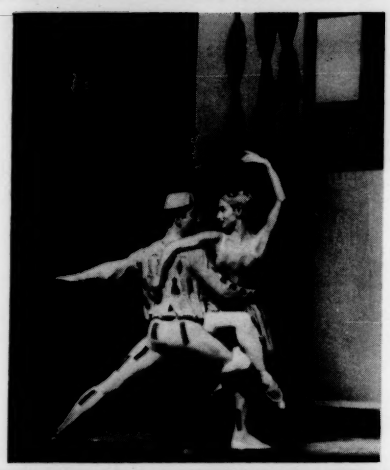
Jack Mitchell

Above:
LORING CHOREOGRAPHY ON ICE: The 19th edition of "Ice Capades," currently touring the U. S., has four lavish productions choreographed by Eugene Loring. At top, Sandy Culbertson, as Snow White, dances with a panda and a corps of skating rabbits in "Snow White and the Seven Dwarfs." Bottom, soloists Phil Romayne and Cathy Steele in a duet from "Les Sylphides," the opening extravaganza. Following the show's Sept. run in N. Y. C. at Madison Square Garden, producer John H. Harris went to the U. S. S. R. to try to arrange a tour there for "Ice Capades."



Howard B. Reid

Above:
"TOURNE-HANCHE": Here is a machine to torture ballet students in times of yore. The device, designed to produce turn-out, was in use on the European continent as early as the mid-18th Century. It was abandoned by modern era teachers because it forces turn-out only from the knees down, and not from the hips. The "thing" will be exhibited in the new "Archives of the Dance," soon to be opened in London by the Imperial Society of Teachers of Dancing.



THE ROYAL BALLET'S VERSION: *Above: Anya Linden and corps de ballet in Kenneth MacMillan's "Agon."*

At right: Miss Linden and David Blair, the principal dancers in the Stravinsky-MacMillan work.

Below: Dame Ninette de Valois, 2nd from right, explains a point to Annette Page. Nicholas Georgiadis, designer of the costumes and sets, and choreographer Kenneth MacMillan are at left.

PHOTOS BY ROGER WOOD

AN ENGLISH "AGON"

BY CLIVE BARNES

The old days are over — in England at any rate. The time when a controversial ballet would provoke boos from the gallery, hisses from the stalls and shouts of inarticulate rage from the critics seems to be gone for ever. Although by any count Kenneth MacMillan's version of Stravinsky's *Agon* produced by the Royal Ballet at Covent Garden on August 20 could be regarded as "controversial," its reception could perhaps be fairly described as one of amiable apathy. Few people like it, nearly all of them hated—but hated—the music, yet no one really went wild.

Firstly, how did London take to Stravinsky's music? Or rather why did most people hate one of the most considerable ballet scores of our time? Listen to *The London Times* on the score: "*Agon* represents bankruptcy of melodic invention, which was anyhow never Stravinsky's strong point; disintegration of rhythm, which was once his forte; and collapse of texture, which is his principal interest in musical composition . . . the ballet is a total loss." Stravinsky right now is nobody's baby. The eggheads tend to dismiss him as old-fashioned, whereas the lowerbrows, while being able to accept say his *Petrouchka* as a kind of raucous Tchaikovsky, find themselves at sea with the composer's more recent sparsely classical manner. Furthermore, those people who hold Stravinsky's work at a higher valuation than is customary were shocked and appalled at the performance *Agon* received from the Covent Garden orchestra.

Never having seen the Balanchine original, I cannot compare this with MacMillan's version. What is, however, quite clear is the vast difference of approach of the two choreographers. Just as Stravinsky was aiming at depersonalized music, so, I have gathered, Balanchine attempted in his work a style of choreography as far removed as possible from human association. MacMillan — a choreographer much more in the manner of Jerome Robbins than Balanchine — has made no effort to eliminate natural drama.

MacMillan is an artist of what Americans would call the "beat" generation; he is a poet of despair, a talker of futility. Superimposed upon Stravinsky's hygienic rhythms and athletically spare melodic in-

vention he has placed an atmosphere of resignation and suppressed anger. The story, if such it be, is vague enough to be almost anyone's intelligent guess. No hint of it was given in the program. The characters are nameless, and their costuming abstractly ambiguous. A boy and a girl fall in love and are separated by two mysterious figures — there is hardly anything more to it than that. It has been suggested that the action of the ballet takes place in some kind of *bordello*, probably symbolizing life itself.

But while this understated theme can easily pass unremarked, the atmosphere or mood which MacMillan has put upon the score is evident for all to see. Whether Stravinsky would approve of such a choreographic treatment is open to doubt, yet curiously enough MacMillan's realization of the music never seems at variance with Stravinsky's score, which probably contains much more "emotion" than the composer avowedly intended.

Structurally MacMillan has kept fairly closely to the composer's instructions. While it is true that he makes use of two additional introductory figures, apart from that his twelve dancers are deployed in just the way indicated in the score. The choreography itself is comparatively simple, and markedly uncluttered with the gratuitous invention with which young British choreographers are all too apt to overload their dance line. MacMillan shows an acute perception of the physical form and structure of the music, revealing here the same sensitivity towards Stravinsky's rhythms evident in his version of the far simpler *Danses Concertantes*.

As I have already suggested, the score at the ballet's first performances was anything but well played, and this in itself detracted from the work's success. Nor were the dancers ideally suited for this brand of atmospheric neo-classicism, and while for the most part they were able to give good performances, these lacked the perfection that such choreographic conception calls for.

Another debatable issue concerned the decor and costumes of Nicholas Georgiadis. While the costumes, apart from some unfortunate pill-box hats for the men, were regarded as highly original, the somewhat oppressive abstract setting found far less general favor. It has been suggested that the American *Agon* may well represent a new path for ballet. It would be too much to make a similar claim for MacMillan's work. On the other hand I think it can be regarded as a fine piece of craftsmanship, an unreservedly fine ballet in itself, and a landmark in the career of this very talented young man.

Kurt Julius

Members of the Hanover Opera Ballet in Yvonne Georgi's version of "Agon."

It has received its full share of adverse criticism, but to those Americans who are inclined to take such criticism seriously, I would remind them that it has originated from much the same English sources as previously attacked the New York City Ballet and Martha Graham. I suspect that if the contrast between Balanchine's work and MacMillan's is not too damaging, the latter's *Agon* would receive a far more sympathetic critical reception in New York than it got in London.

THREE GERMAN "AGONS"

BY HORST KOEGLER

There have been three different productions of Stravinsky's *Agon* so far in Germany. The first, following close on the heels of Balanchine's New York City Ballet production, was by the Dusseldorf Opera Ballet, choreography by resident choreographer Otto Kruger. While this was the first German visual performance of the work, there had already been several performances of the score, which had, in fact, been introduced to the German audience under Stravinsky himself.

The second production was early in May, by the ballet company of the West Berlin State Opera, choreography by Tatiana Gsovsky. The ballet company of the Hanover Opera House concluded this first series of German *Agon* performances with a production by Yvonne Georgi.

The music was immediately recognized by all but a very few leading German critics as being one of the most important contemporary emanations of the musical theatre (a term now very popular in Germany; it includes all forms of music destined for scenic productions), though there were some complaints that the music was obviously far ahead of today's choreographic possibilities.

The dance productions of *Agon* have hardly anything in common choreographically. In fact they are so different in character, though using neoclassicism as the same basic language, that, seen on a TV set with the loudspeaker out of action, anybody would think that they were performed to three completely different scores.

Considering the ballets in terms of cooking, the Dusseldorf one might be described as consisting mainly of good solid German sauerkraut. Its rather ponderous quality was emphasized through Dominik Hartman's obtrusive decors, consisting of some background screens in sharp-cut forms and a trapeze-like plafond overhead (the outline of which was also marked on the floor of the stage), against which large abstract color patterns were projected. The costumes were also in dark, menacing tones.

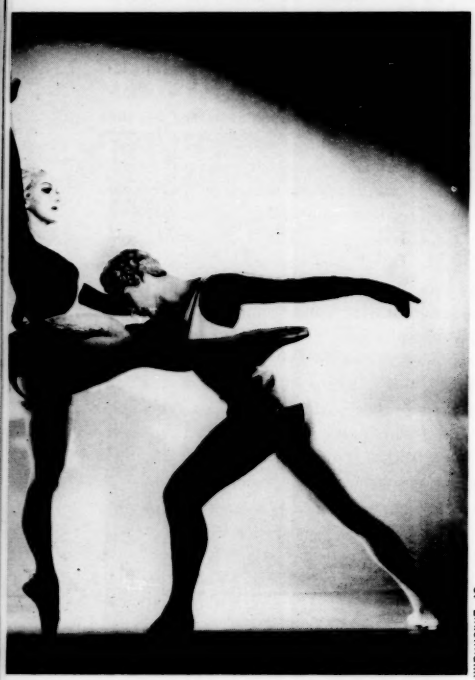
In his formal conception, Kruger clings closely to Stravinsky's requests (no dancing during the intermezzi, while the plafond is lit with changing color pattern). His choreography tries to translate the

(over)

Conti-Press

Above:
From the Dusseldorf prod. of "Agon," choreog. by Otto Kruger.

Below:
Suse Preisser and Wolfgang Leistner in the Berlin Opera Ballet's "Agon," choreography by Tatiana Gsovsky.



S. Enkelmann

notes of the score rather than the idea behind them, and the spirit of a contest is difficult to detect. What he gives is an honest, somewhat labored, and technically severely limited visual account of the score, which is in the end very disappointing because it is too pedantic, too classroomish (which is, of course, all that one has the right to expect from a company of Dusseldorf's standing).

If the Dusseldorf production lacked spirituality, nobody could blame the Berlin production for failure in that respect. It was astonishing to see how often the quality and shape of movement designed by Tatiana Gsovsky, though at first sight rather contradictory to what the ear heard, matched in a strange way the composer's mind behind the score. As so often in the past, she worked with designer Jean-Pierre Ponnelle. The set consists of a yellow painted floor on a dangerously steep rake and black curtains. The costumes are too gauche, the hideous wigs unbecoming.

Instead of the twelve dancers Stravinsky asks for, Mme. Gsovsky uses fourteen (two additional girls) — though at no time are more than twelve on stage (in this she differs from MacMillan, who also uses fourteen). She keeps fairly close to Stravinsky's schedule of set numbers, though there are some minor divagations from his score, and she has all the intermezzi danced. Her choreography is strictly neoclassical, with some strange realistic gestures and a few gymnastic contortions. One could have done with a greater formal rigidity, both in her floor patterns and in her grouping of lines, though there are some beautiful poses. If she tries very hard to be musical — as in the girl's variation in the second pas de trois, where she has her perform a series of head movements synchronized with every single clatter of the castanets — she becomes merely ridiculous. On the other hand, her pas de deux (marvelously danced by Suse Preisser and Wolfgang Leistner) has an austere and cool formal beauty which is all the more moving as it shuns every sign of emotion.

If the whole production somewhat lacks edge and incisiveness, as well as coherence and logical consequence, this must probably be traced to Tatiana Gsovsky's unmistakably feminine and capricious mind and her apparent inability to develop and sustain an idea more than half a dozen minutes. Nevertheless her *Agon*, in spite of all its shortcomings, has a quality which challenges — whether one likes it or not.

If the contest element is conspicuously absent in Gsovsky's choreography, it is all the more prominent in Yvonne Georgi's version. She actually makes *Agon* a dancer's contest, in the Olympian meaning of the word: the dancers perform their feats not to outshine each other, but *ad majorem gloriam* of Terpsichore. There are some vague connections with classic Greece in her approach — in the white, black-trimmed classical costumes (designed by Rudolf Schulz). The stage is framed by black curtains, the blackness relieved by bronze-golden lighting. The

(Continued on Page 62)

Eight revivals and six premieres (photos on following pages) sparked the American Ballet Theatre's N.Y. season. Above, revival of Antony Tudor's "Gala Performance," with French ballerina Violette Verdy as the French Ballerina. Sharing her elan is Scott Douglas.

BALLET THEATRE SEASON REVIEWED

BY DORIS HERING
PHOTOS BY FRED FEHL

American Ballet Theatre
Metropolitan Opera House
September 16-October 4, 1958

Once again the American Ballet Theatre has opened wide its hands and showered its audiences with guest stars (four of them), premieres (six of them), revivals (eight of them), and an extensive array of regular soloists and repertory works. But our gratitude for this largesse must be tinged with reservation. We cannot help feeling that a greater concentration upon basic resources would have given the company a more balanced season. As it was, one was tossed between sensitive staging and productions resembling afterthoughts.

Three of the season's premieres were by Herbert Ross. And three more divergent works could scarcely be imagined. Like creators in any field, choreographers usually manifest a central point of view. The themes of their individual works are cumulative examinations of that point of view.

With Mr. Ross, the reverse is true. He cleaves to a single theme — the pull and stress of passion. But his point of view wavers like a compass needle.

In *Paean* (technically a premiere, although it was absorbed into the repertoire after its initial performance two years ago on the Ballet Theatre Workshop), the point of view about passion was romantic, even verging on the sentimental. And yet the dance outlines seemed classic in the ancient and sumptuous sense of the word.

Created to the Chausson "Concerto for Violin, Piano, and Strings," and inspired by Sapphic verses, *Paean* opened with an "Invocation" whose diagonal patterns and repeated contrapuntal lifts did indeed achieve the selflessness of an invocation.

Ruth Ann Koesun and John Kriza shared the ensuing "Dedication." Her body curved trustfully about his, and he bore her off, suspending her horizontally as though she were reclining on a cloud.

A "Visitation" found Michael Maule and Lupe Serrano as dreamer and dream. He knelt with her poised on his shoulders; she turned away, sleek and strong; alertly he caught her in a split. It was a dance of erotic fantasy transcendentalized by the harmony of its structure.

The final "Celebration," led by Scott Douglas and Elisabeth Carroll, used straightforward devices like jetés and jumps with utter spontaneity and joy. It finished with one girl held high in triumphant proclamation of the power of love.

The radiant conviction of *Paean* gave way to self-consciousness in Mr. Ross's *Concerto*. Accompanied by the Tchaikowsky "Violin Concerto in D," the work was an attempt to combine the Petipa grand manner, the Balanchine planimetrics, and a folk solidity. They were all meant to serve an elaborate fertility ritual. But the bal-

(over)

BALLET THEATRE (Cont'd)

let never synthesized them into a style of its own. It remained a gesture toward tradition by a choreographer with little taste for tradition.

Fertility was symbolized by Lupe Serrano, lightly pawing the ground in a brilliant cadenza. There were also parting lovers (Ruth Ann Koesun and John Kriza), celebrating lovers (Nora Kaye and Erik Bruhn), and an energetic finale. All were dominated by designer Roger Bezombes' suspended Easter eggs, worried-looking sun symbol, black drapery against a flame sky, and costumes whose magenta palette set our teeth on edge.

And now *Tristan*, Mr. Ross's third premiere. What about *Tristan?* How did one feel listening to the "Liebestod" and watching a tubercular woman (Nora Kaye, in one of those itchy roles that choreographers insist upon giving her) storming about a hospital room, writhing with a chair, squirming along a white couch. At the quiet moment in the music, the moment before its final surge, a hand crept Dracula-like through the doorway, and a body (Erik Bruhn) fell in a grey heap upon the floor. There was a scrambling attempt at mating, a final reaching of hands across the couch, and all was over.

The program stated that *Tristan* was based upon the Thomas Mann short story. If so, it was as crushingly insensitive to the story as to the music.

Oliver Smith designed the striking hospital room of white perspective-lines melting into a blue vista. Miles White was responsible for the grey garb and an incongruous red cape for Nora Kaye.

Also acquired from the American Ballet Theatre Workshop of two seasons ago was *Journey*, by British choreographer Kenneth MacMillan. The work has now been graced with a handsome set by Nicholas Georgiadis. Deep blue and black and surfaced with scraffito, it offered a mood at once mournful, awesome, and heroic.

The heroic quality was not carried out in the dance. It was a journey *into* fear but not *through* it.

Yet *Journey* was rich with imagery, rich with new body-shapes. What they lacked was a dynamic impulse to join them.

The one-dimensional principal role was allotted to Nora Kaye. Alone in the cavernous set, she was confronted by men somersaulting in from the wings. Caught in their kneeling circle, she kicked them away, one-by-one, then stalked among them, arms held stiffly out.

Three Messengers of Death (John Kriza, Scott Douglas, and Royes Fernandez) emerged to plague the frantic Miss Kaye. At one point they caught her in a shuddering arabesque. She fell to the ground. They stamped upon her and leapt off.

"Concerto," choreographer Herbert Ross's elaborate gesture toward tradition, begins with a fertility ritual featuring (l. to r.) Michael Maule, Sharon Enoch, Lupe Serrano, and Scott Douglas. In background, Richard Beaty.

An upstage bench was lined by twelve men holding three girls on their laps. They promenaded the girls in splits. Miss Kaye swirled off with the men pointing at her.

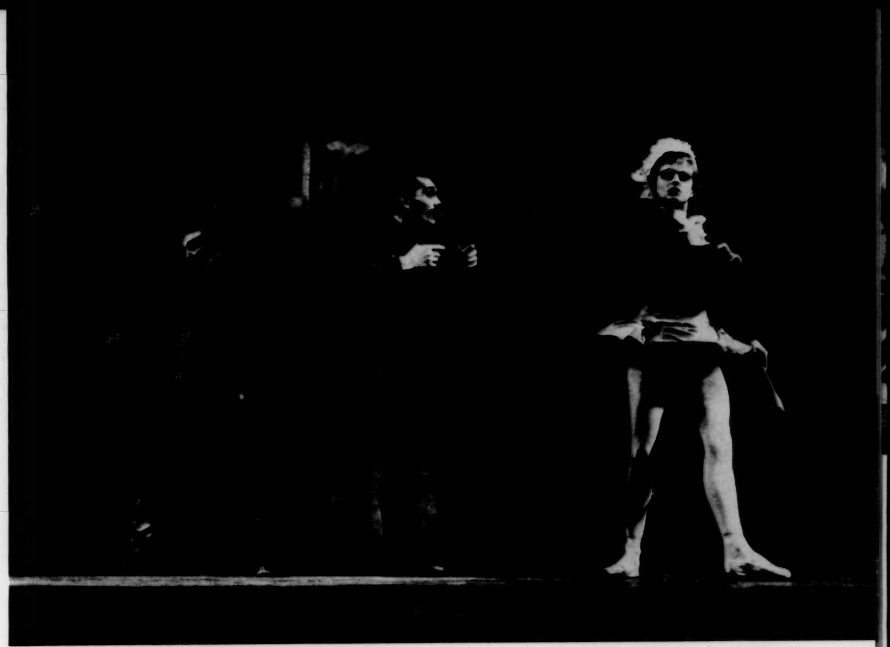
The line of men sat in ultimate censure upon Miss Kaye, then swallowed her in their mass. Fear was the victor.

Much interest preceded the American premiere of *Miss Julie* by Swedish choreographer Birgit Cullberg. For the most part, the work deserved its acclaim.

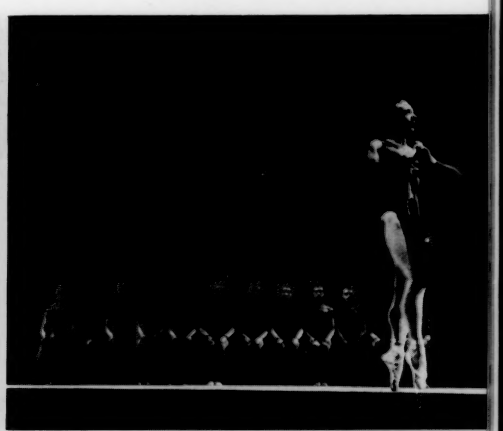
Saddled with a pedestrian score by Ture Rangstrom and saccharine sets by Sven Erixon, the choreography turned these aside to achieve a power of its own. Miss Cullberg is a fine craftsman.

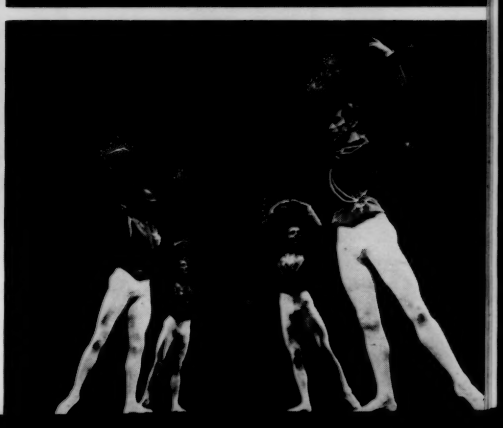
For the Strindberg heroine, who kills herself after being seduced by her butler, Miss Cullberg felicitously selected Violette Verdy. Miss Verdy is an exceptional performer, at once delicate, aristocratic, and

(Continued on Page 56)



For the suicidal heroine of "Miss Julie," Swedish choreographer Birgit Cullberg felicitously selected Violette Verdy, an artist of unusual awareness. Above, Miss Julie subdues unwelcome suitor Ivan Allen. In background, Darrell Notara. Below: (Upper left) Finale of Herbert Ross's "Paean," with Lupe Serrano held aloft by Michael Maule in triumphant proclamation of love. (Upper right) A line of men sit in censure upon Nora Kaye, tormented heroine of Kenneth MacMillan's "Journey." (Lower left) Final mating of sanatorium inmates (Nora Kaye and Erik Bruhn) in Ross's "Tristan." (Lower right) Anton Dolin's "Variations for Four," exposition of ballet vocabulary for (l. to r.) John Kriza, Scott Douglas, Royes Fernandez, and Erik Bruhn.





PLAIDS, PIPES, AND PIBROCH

Perennials from Scotland in Dance, Music, and Fashion

BY ESTHER BROWN

Nobody is indifferent to bagpipes. You either hate them or you love them — depending, perhaps, on whether or not you've danced to them, or on how much in tune you are with nature, including your own. Like an added lung for the innermost heart, the pipes, one of man's oldest musical instruments, produce the nearest thing there is in music to the raw human cry — the cry of courage, joy, triumph, love, lament. They're loud, to be sure. They *had* to be loud to be heard in the great outdoors of the Scotch Highlands — across misty moors and windswept mountains, on battlefields, in "bens and glens," through lashing rains and rushing torrents. But it is music that is intricate, subtle, delicately rich in harmony. It is as beautiful as the ancient tartans, with their exquisite patterns, some of which make later weaves seem crude by comparison. And as beautiful too, are the old dances — the *Pibroch* (or, more correctly, the *Piobaireachd)*, the *Strathspeys*, the reels and the dramatic sword dances of Scotland.

The dances, the music of the pipes, and the tartans of the kilts worn by the dancers — all are inseparable, intimately intertwined, woven together out of a way of life for which we are all nostalgic, whether we know it or not — out of a time that brings us "home" again in the deepest meaning of that warm word.

This was a time when man lived close to nature, when he gained his living from the earth and made what he needed with his own hands from the materials provided by nature. It was a time when Christianity was young, fresh and ardent, when it encompassed and transformed nature and the pagan identification with it — but did not deny it.

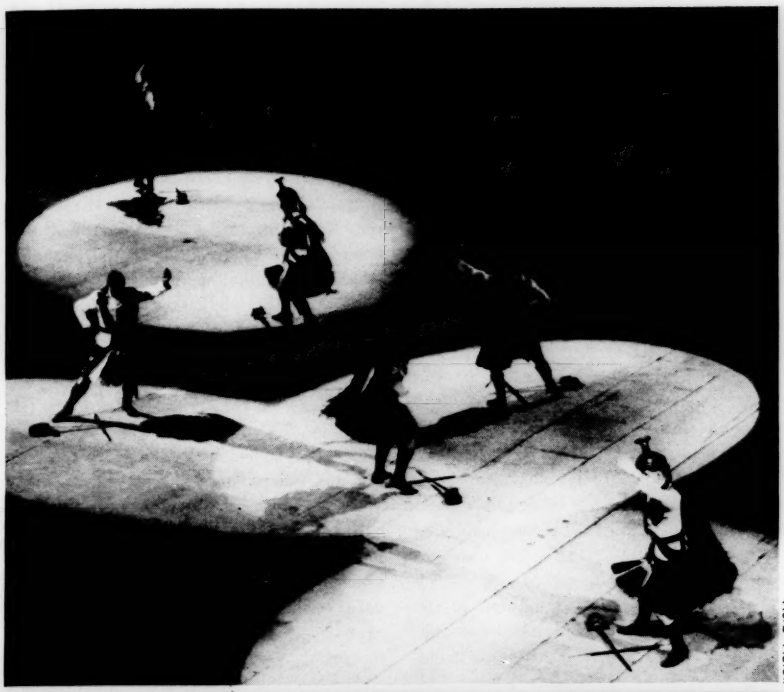
This was a society of peasants and craftsmen, of home, family, farming and small rural villages where play and prayer were shared by the whole community. Then there was a wholeness about life, and every aspect of it was venerated as

Illustrations from Logan's "Mclans Costumes of the Clans.

Colquhoun

Macpherson

MacRae



Herb Flatow

Herb Flatow

Above: THE ARGYLL BROADSWORDS: The Highland Dancers of the Scots Guards, currently touring this country, as they appeared recently in Madison Square Garden. In this famed old Scotch dance each dancer makes a cross of his sword and scabbard and dances around the four corners of the circle. An old superstition says that to touch the sword with the foot while dancing is a bad omen before battle. The Scottish sword dances, of which there are many variations, are a symbol of masculinity and self, of courage, truth and honor.

Bottom: THE HIGHLAND FLING, which is said to have originally been danced on a shield, as a prayer for skill and courage in battle.

part of the whole. For the creative craftsman, which was everybody, work held the joy and excitement of play, and play was a creative celebration of work, a sanctification of it.

"My Kilt Is My Delight" says an old Scottish reel performed by the Highland Dancers of the Scots Guards now touring the country. From the *gaels* of applause they blew up at Madison Square Garden when they appeared there early this fall, the strange sound of the bagpipes, the swirling kilts, the big black feather bonnets and the old Scottish dances are a delight to most Americans, too.

So thoroughly has the Scottish influence permeated our dance, music and fashion that often we lose sight of it and feel it to be our own. Most of our American country dancing, for instance, comes from the British Isles, especially from Scotland and Ireland.

What could be more American than the *Virginia Reel?* Yet its very name, as well as the figures of the dance, reveals its origin as a weaving dance, probably brought to Jamestown by the first Scottish settlers. The "reel" figure itself describes the manner in which the thread was wound for weaving, and "reel," of course, refers to the reel or spool or bobbin on which the thread was wound. The whole dance reflects weaving movements: the forward and back, down the center and "cast off," the repetition of the same pattern by successive couples, and, in general, up-and-down figures countered with sideways movements, as the warp and woof of weaving.

In our square dances, too, there is the grand-right-and-left, or two lines weaving in and out against each other, the over-and-under figures, the many windings and unwindings. The *Kentucky Running Set*, with its "wind-up-the-ball-yarn" figure, is still intimately bound up with weaving in Kentucky.

A characteristic figure in British Isle dances is a "setting." In American square dances, "set" usually means a group of four couples, or it can be used to indicate a group of dances, as in "he just called three sets."

The same word "set," or, as in Scottish, "sett," describes the specific pattern of a tartan, its colors, number of threads, size

(over)

of its squares, etc. The tartan is the general name for any kind of sett — a sett is the specific pattern. (We erroneously use the word "plaid" to describe a sett. Actually "plaid," or "plaide," the Gallic word meaning blanket, indicates the large stole or scarf worn over the shoulders.)

The history of the setts of the Scottish tartan is the history of its people. Nevertheless, the only time tartans have been out of fashion is in Scotland itself, following the Uprising of 1745. For half a century after, the kilt and pipes—symbol of the Highlander's ardent, courageous defense of his freedom, family, heather-thatched cottage and the land he loved so well against an encroaching industrialism and urbanization — were banned.

The whole question of authenticity of the tartans is a remarkably impassioned one, not only to the Scots in Scotland, but to their descendants in America. Some claim that the original dress of the Highlanders was dark brown, like the leaves of the heather, for protective coloration in war — and, perhaps, love. Others claim that the tartan originated in medieval armor woven of broad, colored strips of leather.

Still others, and mostly Englishmen, are fond of saying that the tartan was invented by Sir Walter Scott and two enterprising Edinburgh tailors. It *was* King George IV, and then Queen Victoria, who brought the tartan back to Scotland after the banning, because they realized what good soldiers it made of the Scots. Like the question of who wrote Shakespeare, there is abundant evidence that the tartan is a matter of profound and passionate concern to many.

Every American girl who has a beau to knit socks for is familiar with the name Argyll. Perhaps she doesn't know, however, that the eleventh Duke of Argyll, Ian Duglas, the present head of Clan Campbell, still lives in the ancient Inveraray Castle at the foot of Glen Aray by the waters of Loch Fyne, whose long sea arm reaches into the wilds of the Scottish Highlands. Or that Inveraray Castle is where Boswell and Johnson visited, and where Robert Burns scratched obscene verses on the windowpanes because the castle was the stronghold of the Royalist Opposition in the aforementioned uprising of '45. But now the Duke of Argyll himself proudly wears his kilts, the once-forbidden garb of the outlaw which his own ancestors had helped to outlaw.

Even non-Scots love to indulge in the game of identifying tartans. And the Englishman visits Scotland in fear and trembling of tripping up on his tartans. Although Agnes de Mille apparently did a good job of research on the Scottish dances for *Brigadoon* (having gone to that delightfully mad, gay guardian of authenticity, May Gadd of the Country Dance Society), the story goes that when the musical was performed at Her Majesty's Theatre in London, an alarming message was sent backstage: the father of the present Chief of Clan Cameron, the Gentle Lochiel, was in the audience and wished to "discuss certain errors in their tartan"!

Many people know the Black Watch, the Royal Stuart (worn by the Scots Guards), the Cameron, the MacDonald of Glengarry (and the popular Glengarry bonnet), and perhaps the MacNeil, MacLachlin, Buchanan, Graham and a few others. But few non-Scots realize how very many setts there are, especially if one counts the variations for dress and for the hunt, the variations for the same clan in different places, subdivisions of families and dependents, etc.

The magnificent *Vestiarium Scoticum*, a handsome book of exquisite color reproductions published in 1829, and long a source of authentication for tailors, lists only seventy-five tartans. And in 1950, Stewart gives no less than 261 different tartans.

The pleated tartan skirts inspired by

kilts have been popular not just in theatre and in ballet (as, for instance, *La Sylphide),* but have been a classic in American fashion for a long time. So has the use of tartans for coats, dresses and all kinds of sportswear. This year leotards have appeared in tartan design. They are actually reminiscent of the "trews" (tight-fitting trousers) worn by men in Scotland at various times in the past.

Although women in Scotland generally wear the same tartans as the men, traditionally the tartan for women is different, with a white ground and black, blue and red stripes, and is called "arisaid." Women's tartans were always finer, more lively (due to the white ground), the squares larger and bolder. This latter tendency toward large bold patterns persists in modern fashion, as revealed, albeit briefly, on these pages. Surely nobody has scouted all the new setts created by fashion designers and designers of fabrics, but they must be as numerous as snowflakes, for tartans, as we have said, are always of interest. They are more than decorative. They represent a way of life.

And, inevitably, it is the dancing itself that brings the pipes and the tartans into a focus of action and makes them really significant for us today as experience. The old *Strathspeys* (named for Strath Spey, a rural region of Scotland), the old reels (such as the *Reel o' Tulloch*), and, above all, the *Highland Fling* and the sword dances, performed with such masculine vigor and spirit by the Highland Dancers, take us back to Druidic pagan rites of harvest, planting and seasonal changes, to the Black Mass of Scottish witches and devils, to the strange but profound medieval miracle plays of death and resurrection, to war rituals, perhaps even of human sacrifice, and to the sorrowing laments for the beloved clan chieftan — the benevolent Father. *THE END*

Opposite left: MacDuff

Opposite right:
Backstage at Madison Square Garden, three young models wear chic tartan fashions from 1958-59 collections. Seen alongside the handsome British Grenadier in his bear-skin hat are: left, a jacket by Irene Gilbert of Dublin, which emphasizes the bolder plaid and white background traditionally worn by women. 2nd from right is Jo Copeland's design for Patullo in vivid shades of blue, green and black, the Black Watch colors. At right, Vera Maxwell's coat, in large bold patterns, worn with high boots designed by Miss Maxwell, made by Capezio.

Backstage photo by Herb Flatow

Top:
Backstage at Madison Square Garden members of the Scots Guards, holding their bagpipes, admire the fetching lass who wears a kilt-like skirt and jersey blouse designed by Guy de la Roche.

Above left:
Plaid wool jersey in green and blue makes the Monte-Sano and Pruzan's "stack collar" suit an attractive heir of Scotch tradition.

Above right:
A red, black and blue tartan shawl is the dashing, tailored touch on a black wool evening dress designed by Frank Adams for Malcolm Charles.

At right:
A young lady in a brown-and-black Sydney Wraggie jumper, and another in a black-and-red Davidoff suit, with a black mink collar, chat with grenadiers.

WHOOPS, HOOPS!

Creative dance uses hoops to explore rhythm, sound and movement

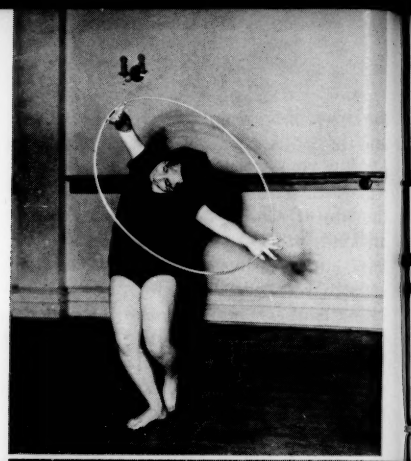
For centuries youngsters have rolled hoops up and down Europe's cobbled streets. And hoops, with sticks to make them move faster, have been well known in past generations in the U.S. But suddenly a new craze has hit us. Now hoops—hundreds, thousands, millions — are to be seen everywhere, generally rotating around the waist and hips of 4-to-10-year-olds, who prove to be particularly agile with and fascinated by what is designated as the "hula hoop."

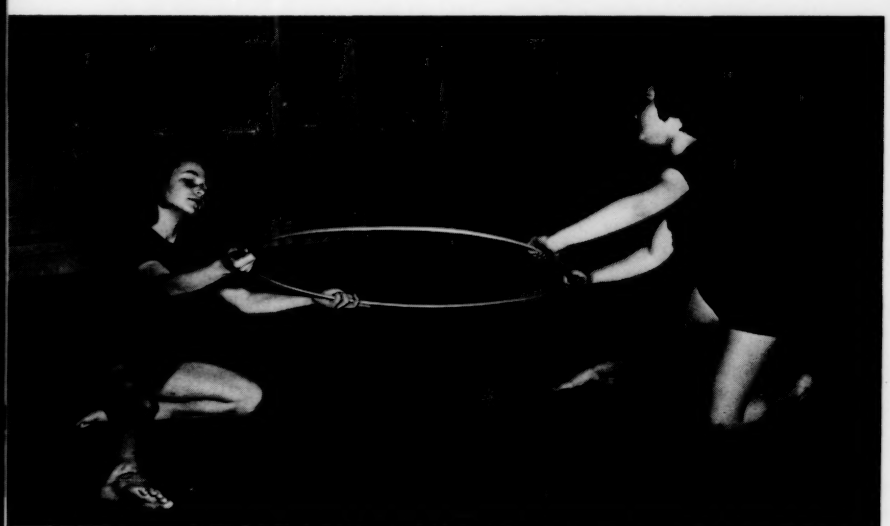
There are, however, other uses of the hoop not quite so faddish as the current version. Physical culture groups have used them for many decades in rhythmic exercises, and many an ingenious teacher of dance for children has explored their possibilities.

On these pages are photos taken at the New York dance studio of Sarah Bartell, who has been working with hoops for many years, first as a student teacher, then with the children's classes at the New Dance Group and in camps, dance schools, etc. Says Miss Bartell: "Under guidance, the child's limitless imagination lets her 'reach the sky' with a hoop when her fingertips won't do it."

Miss Bartell at first used wooden hoops, then had aluminum ones made. She is the author of an illustrated book, soon to be published, which includes music score and an LP record, on the use of hoops in creative dance for children.

PHOTOS BY HARRY RYMER





Above: A spinning top . . .

Center: A duck in the pond . . .

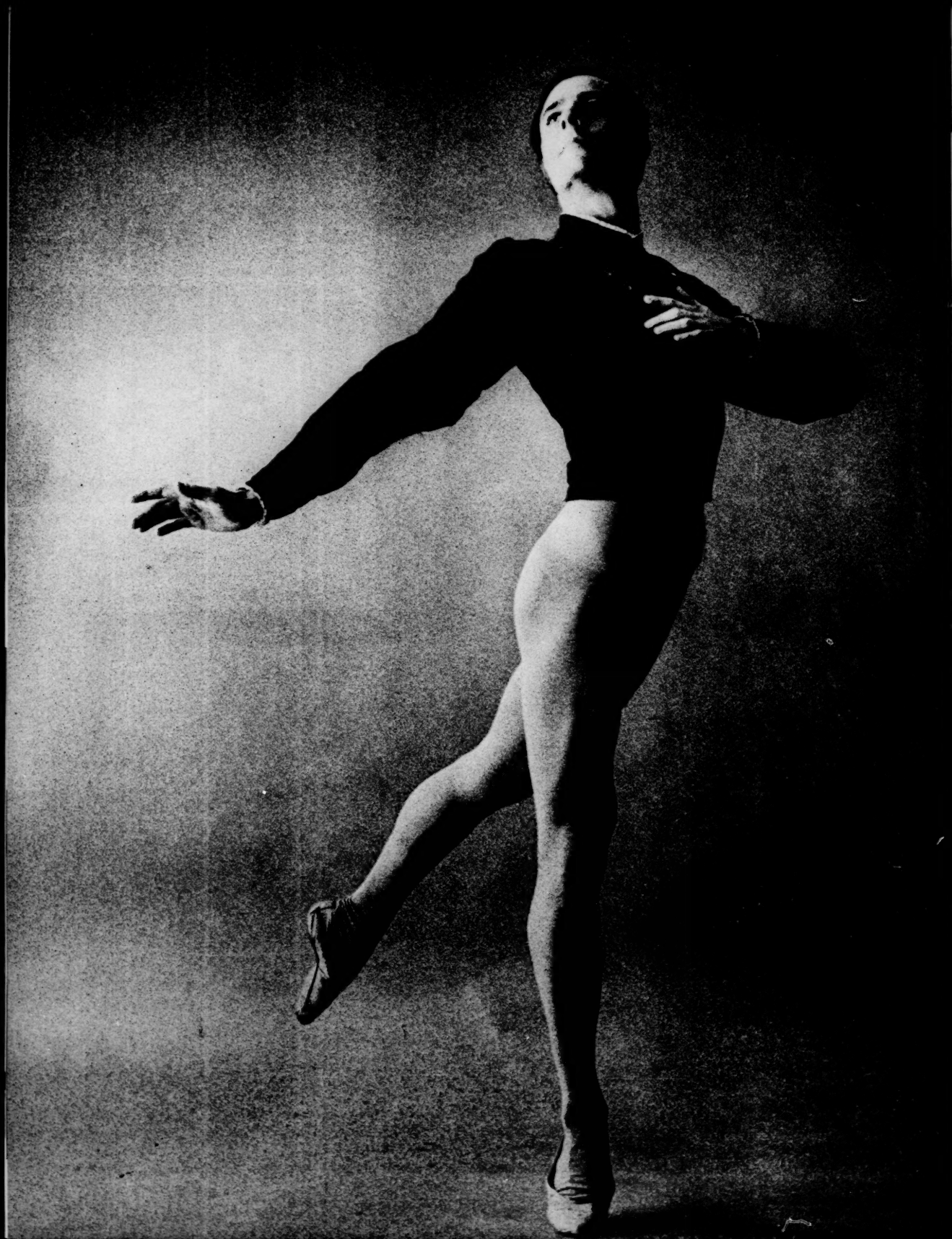
Bottom: Puppy through the hoop . . .

At left: A dance for two . . .

At left: Moving in a cage . . .

Below: Indian dance . . .

Below: Sarah Bartell and students . . .



Photographs by Zachary Freyman; Text by Saul Goodman

ROYES FERNANDEZ

Billed by American Ballet Theatre as a principal dancer during its recent Metropolitan Opera House season, Royes Fernandez appeared very often, dancing leading classic and modern roles. But it was quality rather than quantity that made these appearances memorable, and his polish, virtuosity and fine bearing drew acclaim from both critics and audiences.

Born of Spanish and French descent, Royes began his dance training in New Orleans when he was 8 years old — an unusually early start for a male dancer. His father, a devotee of the dance, spent many after-office hours teaching ballroom dancing. But it was his mother who actually got him started. One day she took his sister Jeanne to Lelia Haller's ballet class. Royes went along, too, but only to sit still and be quiet. However, when his mother discovered him trying to do at home the steps he had seen at class, he too was enrolled. And for the next four years Royes took one ballet class a week.

At this point his interest began to wane — but only until he learned that Miss Haller was to do ballets for the New Orleans Opera Co. He performed at the opera for the next few years.

Like so many young dancers bent on professional careers, Royes came to New York. This was in the summer of 1945, with some friends. He enrolled for a short course at the School of American Ballet, and was offered a scholarship to continue there. But he had not yet completed high school, and his parents would not yet permit him to live away from home.

The following year Alicia Markova and Anton Dolin came to New Orleans with a small company. Royes auditioned, and Dolin recommended that he go back to NYC for further study. After graduation from school in June, he did. He became, and still is, a student of Vincenzo Celli.

That same year, 1946, young Royes entered de Basil's Original Ballet Russe, with which Markova and Dolin were then appearing. John Taras was choreographing *Camille* for them, and Royes had a small part in the new work. He appeared with the co. on its U.S.-Canadian tour and its fall and spring Met seasons.

The reorganized Markova-Dolin Co. took Royes to Mexico City in the summer of 1947, and then on an extensive tour which again ended at the Met.

Next came experience on Broadway, as part of the dancing contingent in *Look, Ma, I'm Dancing.* But Royes' heart was with ballet, and word that Alicia and Fernando Alonso were forming a company took him to Havana. Ballet Alicia Alonso — with Royes a member — started out on a six-week Caribbean tour. Fourteen months passed before the co. returned from touring Central and South America and Mexico. Under the guidance of the Alonsos, Royes improved greatly, and among the roles he added to his repertoire were those in *Spectre de la Rose, Les Sylphides* and the *Bluebird Pas de Deux.* After the tour, he remained in Cuba as Miss Alonso's partner in *Giselle, Swan Lake* and several pas de deux.

When Alonso left Cuba to rejoin Ballet Theatre, Royes came back to NYC and was engaged by the Marquis de Cuevas for his co.'s November, 1950 season there. Then, for three months, he joined a small company organized by Mia Slavenska, appearing as her partner.

1951 and '52 were Royes' first two years with Ballet Theatre, which he joined with the rank of soloist. During the summers and in the two years that followed he was leading male dancer with Ballet Alicia Alonso in Havana, doing the male leads in the complete *Swan Lake* (staged by Mary Skeaping, former ballet mistress of Sadler's Wells), *Giselle, Coppelia* and *La Fille Mal Gardée.*

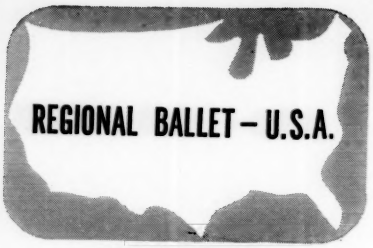
In the fall of 1954 he became a principal dancer with the Borovansky Ballet, Australia's top company, for a sixteen-month tour there. In addition to the classics, Royes had the opportunity to appear in *Pineapple Poll, Symphonie Fantastique,* and as the Cadet in *Graduation Ball.* On his return to New York he stopped off in London to view performances of the Bolshoi Ballet.

Now back with American Ballet Theatre, which he rejoined in December of last year — in time for a U.S. and European tour — he has proven himself a valuable, versatile member of the co.'s roster (see p. 39 for review of ABT's Met season and Fernandez' role in it.) Among numerous important roles, he appeared prominently in Dolin's *Variations for Four,* as the Prince in *Swan Lake,* as the male lead in *Theme and Variations,* and in modern works like *Journey* and *Concerto.*

Royes Fernandez, it need hardly be said, takes his ballet seriously, whether performing, studying or teaching. The latter he enjoys, but considers it a great responsibility, to be tackled only as a full-time job — something he'll hardly be able to do for some time to come. *(He is, however, well known to teachers and students who follow DANCE Magazine's current "Do's and Don'ts of Ballet" series, since he is its excellent model — see p. 74).*

The Ballet Theatre season over, Royes and Barbara Fallis have joined the brilliant Nora Kovach-Istvan Rabovsky duo as the second couple in a 4-month, 55-city U.S. tour. Royes appeared with Miss Fallis this summer at Jacob's Pillow, and, according to our reporter: "Although there are pas de deux pairs whose names get higher billings . . . I am sure Fallis and Fernandez are among the best."

For all his accomplishments to date, Royes shows signs of still greater things to come. In this glamorous, skilled young performer, who has already partnered some of the world's great ballerinas, we seem to be watching the development of a true danseur noble.



A Monthly Feature

FRAMEWORK FOR A REGIONAL BALLET *Part II*

BY DORIS HERING

Last month, REGIONAL BALLET-U.S.A. explored the organization surrounding a regional ballet company — the groups and committees that make it a community project. But the core of the company is, after all, its artistic direction and its dancers. And so, this month, REGIONAL BALLET-U.S.A. outlines the internal organization of a regional ballet company — how the dancers are selected and the rehearsal standards that are set for them.

Cheer leading, piano lessons, baby sitting, even visits to the orthodontist. These are some of the elements that complicate an American adolescent's life. And many a teacher (or group of teachers) organizing a regional ballet is concerned about how much demand to make upon the youngsters. How often shall they be required to rehearse? How many classes should they take per week? How stringent should rules of attendance be?

But adolescents are not so averse to discipline as some parents would have us think. They respond well to firm rules — provided the rules are fair and consistent. And it must be remembered that a regional ballet, if it is to be of value to the dancers and to the community, should maintain a close approximation of professional atmosphere and standards (even though it does not pay its dancers).

Choosing a Company

Let's face it. No matter how the company is run—whether by a single teacher-director or by a group of teacher-directors working cooperatively — there are bound to be other teachers in the community who will be disgruntled. Some will go so far as to forbid their pupils to audition, feeling that the ballet directors are using the company as a way of enticing youngsters to their classes. Others may allow their students to audition, but if they are not selected, will loudly maintain that the company directors have shown favoritism.

There are several ways of mitigating these sore points. First of all, when audition time comes along (usually in the autumn), a public announcement should be placed in the local newspaper. The announcement should indicate the age range of dancers required for the company. It should list the auditioning committee. And it should openly state that the dancers selected will be required to remain with their own teachers. An alternative to placing the announcement in the newspaper would be to send a form letter to every teacher in the locale.

Age Range: The average age range in a regional ballet company is from thirteen to thirty-five. But the greatest concentration is in the thirteen-to-eighteen bracket.

In some cases, the community is large enough and enthusiastic enough to sustain two companies. The Memphis Civic Ballet has a junior company whose age range is nine to thirteen. It is a training group for the senior company, which begins at thirteen. The Scranton Ballet Guild has a junior dance company. Its members are required to put in three seasons before being eligible for the senior company. The

Left:
Wilkes-Barre (Pa.) Ballet Guild members watch leading dancer Jonelle Carey (l.) and choreographer Barbara Weisberger integrate guest artist Gerald Arpino into "Quintet in Gay Minor."

Houston Youth Symphony Ballet has two companies, the juniors ranging from ten to fourteen and the seniors ranging from fourteen to young adults. The two companies of the Atlanta Civic Ballet are both of the same age bracket (thirteen to thirty-five). The second company is for those not deemed ready for the first.

The actual size of the group depends entirely upon the availability of dancers and the kind of repertoire contemplated. If the standard repertoire (*Swan Lake, Nutcracker, Giselle*) is to be included, then, obviously, a company of thirty or more dancers will be needed. But if an entirely original repertoire is planned, then the company can be scaled accordingly.

Auditioning the dancers: At first thought, it would seem perfectly logical for the artistic director to select the dancers. This is done by Fred Danieli of the Holiday Theatre in Newark and by Sandra Severo of the Severo Ballet in Detroit. But groups like these are quite honestly not interested in students from other schools.

When the audition is an open one, then the artistic director should do the selecting only if he is not a teacher in the community. William Dollar, artistic director of the Detroit City Ballet, selected his company last year. But Mr. Dollar does not live or teach in Detroit. He commutes from New York.

There are several other auditioning methods that will skirt the problem of teacher-rivalry. One of the most logical is to invite a group of regional ballet directors from neighboring cities.

When the Baton Rouge Civic Ballet was formed, its co-director, Elissa Minet Fuchs, invited the president, artistic director, and leading dancer of the Birmingham Civic Ballet to select her company. And Mrs. Fuchs, in turn, was invited to Mobile to help select the Mobile Civic Ballet.

The Scranton Ballet Guild has very specific auditions committee designations in its by-laws. The auditions are conducted by a chairman, a monitor, and an adjudicator. The chairman is a qualified member of the board of directors, appointed by the president. It is his job to inform schools of the date, time, and place of audition. The monitor is a member in good standing of the Ballet Guild and is appointed by the president. He is responsible for the orderly conduct of the audition. The adjudicator is a ballet teacher, professional dancer, or choreographer who resides or conducts classes beyond a fifty-mile radius of the city.

Some regional ballet directors assemble auditioning panels consisting of theatre directors, the local symphony conductor, and local critics. If this is done, at least one qualified dance person should be included.

Study Requirements

These vary enormously. Some companies require their members to take daily classes. But this is quite exceptional. The average is two classes per week plus a company class. This, to our way of thinking, is a sensible minimum, although many groups require one class per week plus a company class, or two classes per week and no company class. Regardless of how this is set up, it must be made very clear that the dancers are to remain with their original teacher.

For example, the Wilkes-Barre Ballet Guild requires that its dancers take two classes per week with their original teacher and a company class, which is free. The same is true of the Detroit City Ballet. The Atlanta Civic Ballet requires that its members take two classes per week, one with their original teacher and a company class, which is free. The dancers merely collect dues used to pay the accompanist. They control the money themselves, and if, at the end of the year, they have a bit of profit, they use it for a simple party.

The Wolf (Jill Brotman) is tied fast to a ladder-for-a-tree in studio rehearsal of "Peter and the Wolf," staged by Fred Danieli for his Holiday Theatre (Newark, N. J.).

Their study requirement is stated as follows: "Members may study with any teacher of their choice, with the exception of the Directors or Officers of the Company, unless they are already enrolled students with said Directors for a year before; or, unless they have not been studying with anyone for a year before the time of their admission to the Company; or, unless their teacher recommends that they make a change in their instruction program."

The Ballet Guild of Jacksonville is even more stringent. It specifies: "Should a dancer-member change her home studio during the year, she will forfeit her membership in the Ballet Guild Company for the current year and will be required to re-audition."

(Continued on Page 84)

On her 80th birthday, we honor the Danish ballerina once known as "the greatest dancer in the world"

ADELINE GENÉE IN AMERICA

BY IVOR GUEST

Adeline Genée, billed by Ziegfeld as "The Greatest Dancer in the World" when she appeared in America, has been a prominent figure in English ballet for over a half a century. A Dane by birth and training, she came to England at the age of 19, having already been premiere danseuse at the Stettin, Berlin and Munich opera houses. Genée arrived in London in 1897, the year of Queen Victoria's Diamond Jubilee, to dance at the Empire Theatre. She remained its prima ballerina for ten years, completely winning the hearts of London theatregoers of the Edwardian era.

After she retired as a dancer, she became the first President of the Royal Academy of Dancing, a post she held until 1954, when Margot Fonteyn succeeded her.

This year she celebrates not only her 80th birthday, but also the 50th anniversary of the first of her several visits to America. As an octogenarian, Mme Genée retains in her personality the delicate charm and lightness which were characteristic of her dancing.

Distinguished dance historian Ivor Guest is the author of many books. His latest is "Adeline Genée — A Lifetime of Ballet under Six Reigns," to be published this month by A. & C. Black, Ltd., London. Ed.

When the news spreads that Adeline Genée, the Danish ballerina who for the past decade had been the toast of London's Empire Theatre, was coming to New York to appear in a new Ziegfeld show, *The Soul Kiss*, great curiosity was aroused, and everyone who had seen her dance in England was assailed with questions.

Harry Lauder, the Scottish comedian, was in New York at this time and was asked the inevitable question — would she be successful in the United States.

"Ay, mon, she will," he replied. "She's

Sarony Photo, Courtesy N.Y.P.L. Th. Coll.

Danish Adeline Genée, imported to the U.S. from England by Florenz Ziegfeld, was "the toast of the town" in the early 1900's. Above, as the star of "The Bachelor Belles."

Dame Adeline Genée today

the greatest dancer in the world."

"But just what kind of dancer," the questioner persisted.

"Weel, it's hard to say," he pondered. "But to give ye an idea I'll say that amang dancers she's aboot what I am as a character comedian."

Genée disembarked from the liner *Oceanic* one day early in January, 1908. Waiting at the quayside to welcome her was the great Ziegfeld himself, who whisked her away to her hotel in that bright yellow limousine of his that was a familiar sight to New Yorkers.

The Soul Kiss was a hotchpotch kind of musical spectacle, held together by a slight plot about a young man who, abetted by the devil, seeks the soul kiss, the kiss that thrills. It opened at the Chestnut Street Opera House in Philadelphia on January 20, and as the moment approached for Genée to make her appearance the air was tense with excitement.

How did Genée herself feel during these moments before facing an American public for the first time? The publicity — such as her billing as "The World's Greatest Dancer," and the report that Ziegfeld had insured her feet for $100,000 — had reduced her to such a state of nerves as she had seldom experienced before. The night before she had lain awake, almost sick with worry, and before she at last dropped off to sleep, she had made up her mind to return to Europe by the first ship if she was a failure.

To the crowded audience on the night of her debut she appeared suddenly, as if out of nowhere, slipping through the great curtains at the back of the stage and quickly drawing them closed behind her back. It was a superb entrance. One American critic described her as she appeared at this moment, as "a slender, girlish little figure of blonde Dresden-china-like prettiness." When the applause had died down, a great silence descended as she glided into the graceful steps of the *Empire Dance* from the light opera *The Little Michus*, the music for which Messager had composed especially for her. The ovation that burst at the end marked only the beginning of her triumph. Later in the evening she danced in a classical variation — originally from *Die Rose von Schiras* — which she had first danced in Berlin in 1896. Then came a scene from *The Milliner Duchess*, one of the most successful of her Empire ballets, and, finally, the *Hunting Dance*, for which she entered clad in a black riding habit and accompanied by huntsmen and huntswomen and a fine pack of hounds.

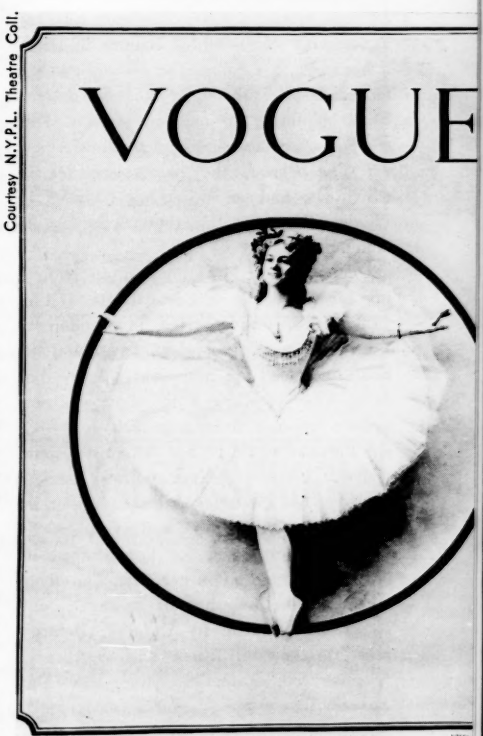
Next day the most glowing notices appeared in the press. Such grace and control as hers had never been seen before in America, it was written. She was like "a happy child . . . giving expression to the delight it felt in living."

Just eight days later *The Soul Kiss* opened at the New York Theatre in New York, and her triumph was repeated. *The World* called her "the wondrous Tetrazzini of the toes," and Louis V. DeFoe was inspired to write a vivid word-picture of her dancing. "Suddenly," he wrote, "comes Genée . . . poising like a fairy on a sunbeam, winging about the stage like a humming bird above a honeysuckle blossom, bringing with her the bubble's buoyant freedom and the lark's exultant joy of living. The present day notion of dancing changes in a flash. Perfection such as hers resists all attempts at comparison, dwarfs the agile figures that glide in memories of the past, and lifts her high and apart into a class by herself."

In the summer of 1908, Genée returned to London to dance at the Empire, but in the autumn she was back in America again. A seven-month tour of the northeastern States with *The Soul Kiss* lay before her, but this time she was billed as the star of the show, her name being featured in the same size type as that of the piece itself, and was receiving a salary of $1,000 a week, a fabulous figure for those days, but one which was to be put in the shade when Mike Shea offered her two-and-a-half times as much to dance in vaudeville — an offer she refused.

Once again, Genée was greeted with rousing enthusiasm. Even those who could remember Bonfanti of *The Black Crook* fame admitted that she lacked Genée's "wonderful lightness and . . . enchanting air of innocent joy." Everyone wanted to see the Danish ballerina, even President Theodore Roosevelt, who, being unable to spare the time to see her dance while she was in Washington, gave her a special

(over)



Courtesy N.Y.P.L. Theatre Coll.

Genée, as she appeared in "The Soul Kiss," on the Dec. 11, 1909 cover of Vogue Magazine.

audience at the White House.

The Soul Kiss passed into history on May 1, 1909, when the final performance of the tour was given at Teller's Broadway Theatre in Brooklyn. That afternoon Genée had invited the whole company to a farewell party at Minden's Rathskeller, and was presented with a silver loving cup, surmounted by a bronze Mercury, which, at the performance that followed, was placed on the stage for the audience to see.

For her third American tour in 1909-10, a new musical comedy was produced — *The Silver Star*. There was criticism that such a piece, with its garish spectacle, was unworthy of a dancer of Genée's quality, but the United States had not yet become conscious of ballet, and Klaw & Erlanger, who put the show on, obviously knew their public. So for the moment Genée had to be content with dancing a series of isolated numbers in a show of dubious merit: a *Fairy Dance*, a military dance with star-spangled banner in hand, a hornpipe, a *Champagne Dance*, and, in more classical mood, a *Rêverie* danced from beginning to end on *pointes*. Her secretly cherished ambition to show America *The Dryad*, the pastoral ballet in which she had so successfully danced in London, had for the time being to be abandoned.

Genée returned to England, in mourning for the death of Edward VII, and in June, 1910, was married in London to Frank Isitt, a successful businessman. She had announced her intention to retire, but Marc Klaw of Klaw & Erlanger was persuasive enough to engage her for what she thought would be her last professional visit to America. Yet another musical comedy, *The Bachelor Belles*, a rather ineffectual satire on the suffragette movement, was produced for her. Indeed its only importance lay in her part. The divertissement she had herself arranged to a selection of music by Gounod, Debussy and Moszkowski, *Roses and Butterflies*, however, could not save the show from failure. The proposed tour was cut short; she accepted an offer to dance her divertissement on a vaudeville circuit, and before she returned to England, she achieved her ambition of introducing *The Dryad* to America.

A special matinee was arranged at Carnegie Hall, which, being intended for concerts, was very ill equipped for the staging of a ballet. It was a misfortune that America never had a better chance of judging *The Dryad* than on this "pleasant but rather weird" occasion, as the *New York Evening Sun* expressed it.

Several months before Genée arrived in America in October, 1910, a very significant event had occurred. Anna Pavlova had appeared at the Met with Mordkin as her partner. This had two results that affected Genée. Firstly, she was now expected to appear with a virile male partner, this role being filled first by Fedor Sherer-Bekefi and later Alexis Kosloff. The second interesting consequence was that comparisons were inevitably drawn between the Russian and the Danish ballerinas.

Pavlova had made many devotees, and there were some who no longer had eyes for any ballerina but her. But most judgments considered the two ballerinas on equal terms, finding them each supreme within their own sphere. "People wonder," wrote Alan Dale in the *New York American*, "which is the greater artist — Genée or Pavlova. It is probably the difference between light opera and grand opera. If one could whistle the classical dancers, one would whistle Genée, and be grandiosely awed by Pavlova. Genée's dance appeals easily to the masses. It is light and pleasant and graceful. Pavlova's is just — long buried joy. It is dark-green pleasure. It is lovely and instructive and deep. So it is a question of mood. If you are gay and happy, you prefer Genée. If you are just good, you select Pavlova. Last night I was glad it was Genée, who is prettier, more attractive to the eye than Pavlova. Also more varied, and more adaptable."

The dance is an irresistible task-master, and Genée kept putting off her resolution to retire. She had, however, so often announced her intention of leaving the stage that when she returned yet again to America in the winter of 1912, she felt she was bound to offer an explanation. "I have come," she said therefore, "not as a public performer but as an historian of the dance." This time there was to be no Ziegfeld show or vaudeville program to act as the frame for her dancing. She had brought with her from England her own company, and after opening at Boston, she made the first of three appearances at the Metropolitan Opera House on December 3, 1912. The program consisted of *La Camargo*, the polka comique from *Les Millions d'Arlequin*, and the *Ballet of the Nuns* from *Robert le Diable*.

For the first time, America was able to judge Genée in proper surroundings and in a program that gave her full scope for expression. "One could observe, clearly," wrote the *New York Mirror* after this performance, "the qualities that differentiate Genée from other dancers — her clean, northern coldness, her elfin, merry lightheartedness, one might say her spirituality. For in Genée there is little of the earth, little, indeed, of fire. The old Greeks

A Briggs caricature of Genee's famed "Hunting Dance" in "The Soul Kiss." The show was called "vulgar," "infamous," but the ballerina charmed all.

would have said she was composed of only two of the four elements — sparkling water and the free air."

Ted Shawn described *La Danse*, which Genée gave in her second program at the Met, as "one of the most beautiful and finished dance performances which it has been the privilege of our generation to see." This work was a series of vignettes illustrating the development of ballet down the ages, and, in turn, Genée impersonated Prévost, Camargo, Sallé, Guimard and Taglioni. New York had the honor of seeing the world première of this ballet, which was not to be seen in London until 1914.

For her last appearance at the Met, Genée was seen in the first act of *Coppelia* — a ballet in which she had enjoyed great triumphs in Munich and London — with Alexander Volinine as Frantz and Ettore Coppini as Dr. Coppelius.

After this brief New York season, she took her company on a tour across the United States. They travelled in a Pullman car, which was shunted into a siding at each stop, and they reached Los Angeles, the final stage of the tour, in March, 1913.

Even this was not to be America's last sight of Genée, the ballerina. Her farewell season in London in the summer of 1914 was very shortly followed by the outbreak of war. In the autumn her husband had to go to Canada on business, and she decided to arrange a short visit to Philadelphia, New York, Brooklyn and Chicago to raise money for Queen Mary's Fund for the relief of families of soldiers killed in action. She came on a mission of mercy, as her management put it, and reporters who visited her in her dressing room found her knitting socks for the troops at the front.

Adeline Genée occupies a place in the history of ballet in America as a pioneer. When she first arrived in 1908 — two years before Pavlova — ballet was in a sad decline, and the revelation she awakened of the beauty that is contained in the classical dance may be justly considered as one of the starting points from which has grown the vital interest in ballet that is today a feature of the cultural life of America. *THE END*

DANIEL NAGRIN
Classes in
DANCE TECHNIQUE
For information
Phone TR 7-4462
between 10 a.m. & 1 p.m.

HELEN TAMIRIS
Guest Instructor
or write
36 W. 73 St.
N. Y. C. 23, N. Y.

MARIA NEVELSKA BALLET SCHOOL
of the Moscow Imperial Bolshoi Theatre
Professional, Advanced, Intermediate, Beginners, Children
PL 7-3624 CO 5-1360 — Carnegie Hall — #605 — 881 7th Avenue, N. Y. C.

RAOUL GELABERT
CLASSIC BALLET BODY PLACEMENT MODERN
Classes limited to 10 students • Special children's section
Raoul Gelabert School of Dance
63 East 11th Street, N. Y. C. AL 4-0067

INTERNATIONAL Dance School *Dir. F. Lensky*
BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
ACROBATICS
MUSICAL COMEDY
CONGA DRUMS
•
Cholly Atkins
Shirley Broughton
Nenette Charisse
Sonya Dobrovinska
Alma Kaaber
F. Lensky
Jorie Livingston
Amun Ram
Dean Sheldon
Harold Pierson
Teresita La Tana
Violetta Velero
Frank Wagner
Harry Woolever
Beginner to Professional
Government Approved for Foreign Students
Children's Classes in Ballet and Creative Modern
Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

Jose Limon Beginners — Intermediate — Advanced **Modern Dance**
Classes Monday thru Saturday New Dance Players, 1233 - 6th Ave., N.Y. 19 CI 7-7740

METROPOLITAN OPERA BALLET SCHOOL
Only School of its Kind in the U.S.A.
FACULTY:
ANTONY TUDOR (Director of School)
MARGARET CRASKE (Assistant Director)
ALFREDO CORVINO & Guest Teachers
Apply for Prospectus to Marcella Corvino (Secretary)
Metropolitan Opera House, N. Y. BR 9-2411
School Approved for Acceptance of Students from Abroad

June Taylor SCHOOL OF THE DANCE

Specializing in every phase of the Dance

BALLET • TAP • MODERN • TOE
ACROBATIC • MODERN JAZZ
MUSICAL COMEDY

Children 4 years and up —
Teenagers—Adults—Professionals

Special courses for teen-agers
training for a professional career

AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE.
For information and prices, write: Dept. P-311
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.

THE JUNE TAYLOR SCHOOL OF THE DANCE, Inc.
1755 Broadway at 56th St., N. Y. 19, N. Y., Tel: JU 2-1780

Clip the coupon below

for READER SERVICE REPRINTS

the DANCE Magazine articles you've liked most . . . the ones you've wanted to keep . . . yours in handy reprint form.

25c each — 5 for $1.00

(*N.Y.C. residents add 3% sales tax*)

Circle the number before each choice . . . enclose remittance . . . and mail.

Here's my remittance in the amount of $_____
Send me the following:

1. Directory of Dance in Colleges (50c)
2. Booklist for Young Dancers
3. Toe Shoes When?
4. How to Knit Tights
5. How to make a Leotard
6. Cha-Cha-Cha Instruction
7. Mambo Instruction
8. Merengue Instruction
9. Modern Dance Exam for Teachers
10. Ballet Exam for Teachers
11. Ballroom Exam for Teachers
12. Lindy Comes of Age (Instruction)
13. Magic of the Merengue (Instr.)
14. That Romantic Waltz (Instruction)
15. Paso Doble Panorama (Instr.)
16. Calypso Bandwagon (Instruction)
17. Rumba-Cuban Style (Instruction)
18. How to Run a Ballroom Contest

Name _____

Address _____

City _____ Zone _____ State _____

DANCE Magazine 231 West 58 St. New York 19, N. Y.

(Continued from Page 41)

tempestuous. The snap of her body into an arabesque, its taut stance as she subdued an unwelcome suitor, the childlike reach of her arms as she ran off after dancing with the butler — all of these revealed an artist of unusual awareness.

Miss Julie was replete with rich choreographic material and a sure sense of characterization. Particularly effective were a Breughelian barn dance climaxed by a circling waltz for Miss Julie and her butler and culminated by an encounter with a reeling peasant (portrayed with flavor by Ray Barra).

Memorable, too, was the seduction scene, with its fascinating use of a table-top as part of the dancing surface, and with its stamps of impatience and quick-legged bravado for the butler. Both Erik Bruhn and John Kriza successfully essayed the role of the butler — Mr. Bruhn with stiff formality and Mr. Kriza with moodiness.

Doris Humphrey once said that the most difficult part of a new work to create was the ending. And so, sometimes, she has done her endings first. Perhaps Miss Cullberg should have used this method for *Miss Julie*. For the final scene of madness — with the ancestors emerging from their family portraits to torment the guilt-ridden girl — deteriorated almost into the style of an old-time adagio act.

Anton Dolin contributed the sixth premiere, *Variations for Four*. It could not really qualify as choreography, for that implies an emotional or structural point of departure. Rather was it an exposition of the more spectacular elements of ballet vocabulary for male dancers. And as such it had a certain charm. For Erik Bruhn there were circling jetés. For Scott Douglas there was a lyric excursion. For Royes Fernandez, strong turns à la seconde. And for John Kriza, quick jumps.

It would be difficult to imagine a dancer of more purity of style than Erik Bruhn. His awareness of the music is so keen that he seems to be hearing with his entire body. And each phrase is punctuated with a perfect position, firmly held, so that as the phrases succeed each other, they are as pearls matched upon a string — smoothly formed, carefully graduated, exciting yet reposeful.

Royes Fernandez is what might be termed a dancer-on-a-threshold. He has developed a sure and polished technique, and he has an incipient nobility. But now he is ready for guidance so that he can penetrate classic roles and achieve more shading in pure dance passages.

Scott Douglas has great charm and a rare joy-in-movement. But his potentially formidable technique is marred by too much arch in the line of the back.

John Kriza's attainments now lie almost exclusively in the area of character and dramatic dance. His pure-dance passages are distorted by spurts of boyish virtuosity (like his facile turns) marred by careless leg positions and insecure balance.

The most satsfying of the season's revivals was Antony Tudor's *Jardin aux Lilas*. Like Fokine's *Les Sylphides* and Balanchine's *Serenade*, this work was born in some Orphic vale where great lyric utterances rise spontaneously and remain forever young.

As we watched its quick curves of communication and anguish and searching and loss, we were especially captivated by the way in which Mr. Tudor used the language of hands — a hand extended in unwanted greeting and quickly turned palm-down — a row of men's gloved hands held high and waving slowly side to side — the cupping of a woman's cheek in a man's palm.

As Caroline, Nora Kaye has added elements of mature insight to the role without losing its original dewiness. Lupe Serrano brought an almost predatory authoritativeness to the rejected mistress. John Kriza was appealing, though a trifle tentative, as Caroline's lover. And Darrell Notara has achieved the simplicity but not yet the inner quiet as the man she must marry.

Antony Tudor has often been called the logical successor of Fokine, and by coincidence, the evening that we saw *Jardin aux Lilas*, it shared the program with a revival of Fokine's *Petrouchka*, a delicious performance of his *Les Sylphides*, and an overdrawn performance of Tudor's *Gala Performance*.

Petrouchka is probably the simplest and at the same time most difficult ballet in the Fokine repertoire. It depends almost completely upon mood and subtlety of characterization. The current revival was highly inconclusive. The crowd scenes lacked finesse of detail, and the primary-colored Stravinsky score had not been sufficiently rehearsed.

As Petrouchka, John Kriza has sketched in the promising beginnings of a portrayal. Ray Barra made a wonderfully serpentine Blackamoor. But as the Dancer, Lupe Serrano was uncomfortably grim.

Throughout the season, Miss Serrano's performing varied markedly. Particularly in *Petrouchka* and *Swan Lake*, she seemed to set an icy barrier between herself and the audience. But at other times—in works like *Pas de Quatre*, *Theme and Variations*,

(over)

NATHALIE BRANITZKA formerly Diaghilev & Ballet Russe de Monte Carlo
939—8th Ave. (56th St.) N.Y.C.
Studio 408 TR 7-4524, JU 2-6536
CLASSES DAILY YUREK LAZOWSKI—CHARACTER

Eugene Loring, *Director*
AMERICAN school of **DANCE** comprehensive education
7021 Hollywood Blvd. Los Angeles, Calif.

Daily Graded Classes in all phases of CLASSICAL BALLET

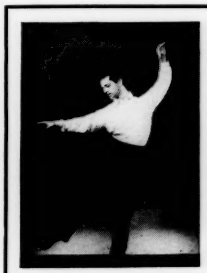
Thalia Mara • Arthur Mahoney • Hilda Butsova • Yurek Lazowsky
SCHOOL OF BALLET REPERTORY
117 West 54th Street, New York 19, N.Y. CI 5-9721

DANCE NOTATION BUREAU, INC.
now renting studio space
at: 47 West 63rd, N.Y.C. Call: EN 2-7740

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Classes forming for Children, Adults, Beginners, Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864
Branch Schools — New Rochelle, N. Y., 201 Church St. NE 2-8532

MERCE CUNNINGHAM
DANCE TECHNIQUE IN N. Y. DURING NOVEMBER AND CHRISTMAS COURSE DEC. 22 TO JAN. 4.
APPLY: ISABELLE FISHER 17 MINETTA STREET NEW YORK CITY 12 GRAMERCY 7-1133

LEVINOFF BALLET SCHOOL
Joseph Levinoff — *Ballet, Toe, Spanish*
Frank Wagner — Guest Teacher (Tuesdays) *Modern Jazz*
Edith Coyne — *Ballet Classes for Adults (eve.)*
Special Children's Classes
159 West 56th Street, N. Y. C. Brochure on Request CIrcle 6-3846


LEARN TO RELAX — AS YOU DANCE
BALLET, MODERN, SOCIAL
Adult beginners are especially welcome
Professionals: Try our stretching machine to relax into perfect placement. Leading physicians recommend our dance therapy for the handicapped.
MILTON FEHER SCHOOL OF DANCE & RELAXATION
200 W. 58 St., NYC CO 5-8971

W "PLUS" FEATURES

..WITH YOUR PURCHASE OF A 1959 califone DIRECTOR

Extra premium features at no increase in price makes Califone's DIRECTOR Model 12V-9 America's Greatest Dance Buy in addition to being America's most reliable transcription playing phonograph on the market. • More Powerful Amplifier • Spring Float Feet • Foolproof Arm Rest

Dance Studio Net $134.50 CUE MASTER... Complete automatic needle placement optional.

c a l i f o n e

CORPORATION

1041 NORTH SYCAMORE AVENUE • HOLLYWOOD 38, CALIFORNIA

EILEEN HOLDING DANCEWEAR

Specializing in

ELASTICIZED COTTON JERSEY

Leotards, Tights, Union Suits, Sweaters and Trunks

Write for catalogue and individual measurement chart

EILEEN HOLDING DANCEWEAR

441 West 21st St., New York 11

CHelsea 2-4797

MAIL ORDER SERVICE ONLY

It's FREE ... Your booklet of Christmas Treasures.

Gift suggestions for yourself ... for friends.

Mail this ad today and receive a brochure. If you are a DANCE Magazine subscriber, you will receive a copy automatically.

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine 231 West 58th Street, New York 19, N. Y.

BALLET THEATRE

(Continued from Page 57)

and notably in *Giselle*—she performed with lift and sweep, as though she had been bewitched in mid-air and would remain forever there. Miss Serrano is obviously a highly sensitive artist who needs careful guidance to make her blossom into the great dancer she could be.

It is amazing how fresh and unspoiled is the American Ballet Theatre version of *Les Sylphides*. We saw it with several sets of soloists, and each time it fairly glowed. Particularly delightful were Lupe Serrano's adventuresome Mazurka, Ruth Ann Koesun's tender Prelude (Miss Koesun brings poetry to everything she does), and Erik Bruhn's elegant Mazurka.

Watching Mr. Bruhn in this solo, we suddenly realized why so few male dancers perform it satisfactorily. The secret is in the arms. Instead of pausing between the lunging steps, Mr. Bruhn softly carries his arms through, giving the dance unity.

When Violette Verdy performed the *Sylphides* Mazurka, her jetés, instead of soaring in an arc, seemed suddenly to arrest in mid-air. The effect was achieved by a little hitching movement—a sudden increase in the split—as she reached the crest of the leap. We found it beguiling.

But, then, everything Miss Verdy performed seemed to come newly alive. Even in tired old *Helen of Troy* she brought a piquancy to the leading role that was assuredly lacking in the remainder of the production. And in *Designs with Strings*, she made the pas de deux with Scott Douglas seem like a gentle conversation, rather than merely a danced passage.

Despite its strong roster of soloists and some impressive second soloists (notably Susan Borree, Sharon Enoch, Sallie Wilson, Enrique Martinez and Elisabeth Carroll), the American Ballet Theatre included four guests in its brief season. One of them, Claude Bessy, of the Paris Opera Ballet, was whisked back to France before we had a chance to see her. But Alicia Markova, Alicia Alonso, and Igor Youskevitch made several appearances.

Miss Markova selected the Prelude in *Les Sylphides*, Taglioni in *Pas de Quatre*, and *Giselle*. Essentially they were all facets of the same performance—the same presence.

It is an elusive presence, delicately, thoughtfully pastel; carefully, thoughtfully poised. But at no time did it fit in with the productions surrounding it. She lightly descended upon the company without ever becoming part of it.

We found it interesting during this sea-

son to see how three great ballerinas have evolved in the role of Giselle. Alicia Markova's overall delineation of the role was extremely leisurely. Each gesture of mime in the first act was carried out to its fullest suspension.

The result was a tantalizing remoteness calculated to make the pure dance passages seem quicker and more virtuosic than they actually were—and thereby to keep the whole portrayal in proportion.

Miss Markova brought forth from Erik Bruhn as Albrecht his most tender and aristocratic performance. He was every bit the Romantic young Count, breathless in the presence of this other-worldly creature. With Nora Kaye as Giselle, Mr. Bruhn performed graciously but coldly.

Miss Kaye is obviously in the process of re-evaluating her concept of the part. She has probably decided that the role of Giselle should not be performed subjectively—with the Stanislavsky motivation of her roles in the contemporary vein. She is trying for a more stylized concept. At present the result is shell-like and lacking in evocativeness. But from a purely technical point of view, Miss Kaye danced the second act with sterling security.

Alicia Alonso, too, has made alterations in her Giselle. She has made it more realistic, more personal in its mime with Igor Youskevitch as Albrecht. But this is surely a temporary imbalance affected perhaps by Miss Alonso's recent guest appearances in Soviet Russia.

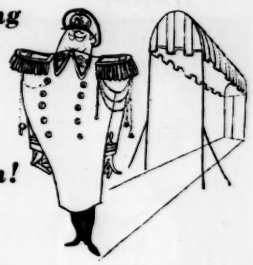
On the credit side, it would be difficult to find two people who can inject more sheer radiance into this ballet. There were moments where, as Miss Alonso turned her face upward, she seemed almost luminous. And the honeyed curve of her arms from the shoulder seemed to embody all femininity, all gentleness.

Her dancing in the second act, with its flutter of entrechats and her doe-like way of landing out of jetés, seemed absolutely unequalled. It was for us a joyous evening, rendered even more so by Lupe Serrano's bravura Myrtha.

Although we enjoyed the privilege of three reigning ballerinas in *Giselle*, we should still like to have seen the company's own resources more carefully and consistently tapped.

The musical pacing, especially for Alica Markova's *Giselle*, was erratic, with the tendency toward slowness. And other times during the season, slowness prevailed. Principal conductor Samuel Krachmalnick was the most frequent offender. Second conductor Kenneth Schermerhorn sometimes followed his pattern. *THE END*

we're rolling out the RED CARPET for the new 1959 costume – fabric catalog . . . coming soon!



We're ready to make a grand entrance with the smartest new ASSOCIATED costume fabric catalog . . . luxurious new fabrics, swank new patterns, daring new costume ideas and novelties . . . new ways to gather crowds and autograph-hunters all year. For de-luxe ideas . . . watch the major-domo of the dance business . . . ASSOCIATED's New 1959 CATALOG . . . about to arrive!

This catalog available to dance schools only. Write for information.

ASSOCIATED FABRICS CORP.

10 East 39th Street, New York 16, N. Y.

MARLOS

BALLET RECORDS

NEW RELEASES ON 45 RPM

Complete Children's Ballet for your next recital

Write for List
83-83 118 Street
Kew Gardens 15, N. Y.

FOR GIFTS AND YOURSELF

FOR A happy HOLIDAY SEASON

THE LEON DANIELIAN BARRE

$29.95

Discounts to Teachers

portable gravity-light aluminum
sturdily constructed
adjustable height
easy to assemble
no tools necessary
rubber suction cup legs
Barres nest for storing

GLENDALE MANUFACTURING
683 FRANKLIN STREET
DETROIT 26, MICHIGAN

Order from Dance Supply Dealers or Direct *Send check or M.O.* *Shipping Charges Collect*

HERBET'S HERBET'S HERBET'S

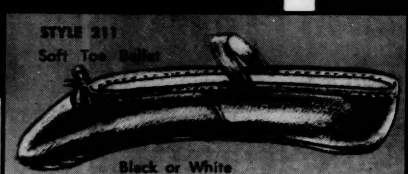
Quality Dancewear at Lower than Ever Prices

● Shoes ● Leotards ● Belts ● Taps
● Tights ● Skirts ● Accessories

STYLE 935
HELANCA
Stretch Nylon
Tights
Colors:
black, red,
and pink

Tots, Teens $2.50
Adults $2.95

STYLE 211
Soft Toe Ballet



Black or White
Kid Pleated toe-elk sole
All sizes $2.95

DISTRIBUTORS FOR
DANSKIN®
Full Fashioned HELANCA Stretch Nylon
LEOTARDS AND TIGHTS

LARGEST SELECTION OF RECORDS IN U.S.A.
RUSSELL ● STATLER ● C.A.M.
STEPPING TONE ● VELMO
KIMBO ● DANNY HOCTOR

SEND FOR OUR FREE NEW 40 PAGE
1959 ILLUSTRATED CATALOGUE

HERBET
DANCEWEAR

1674 BROADWAY
NEW YORK 19, N. Y.
Telephone CIrcle 6-9477

KOVACH AND RABOVSKY

(Continued from Page 33)

traveling, and most of all love reaching and capturing new audiences.

The North Americans responded with almost the same enthusiasm as their brothers of the South. Nora and Istvan feel that it's their repertoire — which is neither intellectually nor artistically *avant garde*, nor yet too old-fashioned — that has contributed greatly to their success. They have included something for everybody, and on a level most everyone can understand. They are interested in reaching large audiences, and they seem to have found a way to do it.

After this tour they went to Europe for ten weeks as guest artists with the de Cuevas company in Barcelona, Madrid, Lisbon and Genoa. But there they missed the excitement of the North and South American audiences to which they were now accustomed. They sailed back to New York in July, 1956, on the ill-fated Andrea Doria and arrived in New York with all their costumes, music and worldly goods left at the bottom of the Atlantic Ocean. In other words, they were completely broke. And they needed to replace everything in a hurry for their fall tour of the United States. By entering the Judy Garland show, then on Broadway, as one of the acts, it took them exactly ten days to earn enough money to refurbish themselves and their repertoire. They set out on time for another ten-week U.S. tour. On their return, having discovered the gold mines of the supper club field, they danced in half a dozen of the poshest places and made even the most sophisticated audiences gasp.

In the fall of 1957 their dancing return to South America had private and very happy repercussions for Nora. It seems that the daughter of Brazilian President Juscelio Kubitschek is a balletomane, and she idolized Nora and Istvan with all the passion of a teenager. When she heard that Nora had never been able to get her mother out of Budapest, she decided that something must be done at once. She pursued her father about the matter, and after lengthy negotiations, Madame Kovach was flown to Italy, Caracas, and finally to New York, where she is now living, to the joy of all concerned. Nora never asked how it was done; she was too grateful to care.

In February of this year, after the South American tour, the Rabovskys bought their first home, a white-brick house in French chateau style in Laurelton, Long Island. They adore it. They have spent months fixing up the house

and grounds, and enjoy the feeling of having roots again.

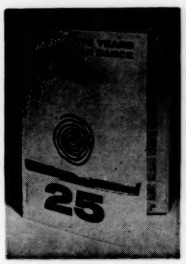
Last summer Nora played the title role in *The Girl in Pink Tights* at a summer theater, while Istvan was the leading dancer. Nora, much to their surprise and pleasure, made a great impression in the part, and they felt the lure of Broadway musical comedy for the first time. To her other activities, Nora has now added acting and singing lessons. They would like to think of the legitimate theater as a future possibility.

They have been much impressed with American choreographers such as Michael Kidd and, of course, Jerome Robbins, and they would like to expand their repertoire to include more modern numbers. They have already made a start towards this end by commissioning Harry Asmus to do a ballet for them for their American tour, begun last month. It is based on the Tristan and Isolde legend, and danced to the *Prelude* and *Liebestod* of Wagner's opera. It is a lyrical ballet with emotional, rather erotic, overtones. They are very pleased with it because it allows them a growth of style and freedom of subject matter that they have never had before. They say that the powers that be behind the Iron Curtain would call it "typical of Western decadency." There they never had nor would have the chance to explore these more delicate nuances of feeling. They hope to add many more such ballets, and also some comedy parts. Comedy is very much a part of Russian dancing, and they miss this element in their present work.

Interestingly enough, in working with them, Harry Asmus says he has had to reverse his usual procedure. He found they brought so much to their parts, that from the first rehearsal it was a matter of cutting down and refining, instead of building and expanding a performance. Their current program is shared with the gifted Barbara Fallis, formerly of NYC Ballet, and American Ballet Theatre's Royes Fernandez *(see p. 48)*—a combination which promises plenty of dazzle and excitement for the fifty-five engagements scheduled between now and February.

With their concert tours half the year for their souls' sake, their night club dates for their pocketbooks' sake, and with the enchanting world of the Broadway theater and Hollywood beckoning in the future, Nora Kovach and Istvan Rabovsky are, at least for the moment, very satisfied with what they have found in the New World. *THE END*

for your Dance Bookshelf



25 YEARS OF AMERICAN DANCE
$3.95

A uniquely beautiful book covering every phase of dance in America.

500 rare photographs (many full page) of dancers you know and love . . . 80 articles by major writers . . . 234 pages . . . large type for easy reading . . . fully indexed . . . luxuriously bound in blue and gold with red, white, and blue gift jacket. actual size 9x12

TECHNIQUE BOOKS BY THALIA MARA

Do's and Don'ts of
BASIC BALLET BARRE $2.50

Easy to follow book showing fundamentals of posture and placement — pliés — battements — (tendus, dégagés, retirés, frappés, soutenus) — ronds de jambe — petits battements — grands battements — développés — relevés.

Do's and Don'ts of
BALLET CENTER PRACTICE $2.50

Important new sequel to "Ballet Barre." Carefully outline fundamentals of body line — port de bras — épaulement — basic body positions (croisé, écarté, effacé, épaulé — arabesques — attitudes — pirouettes — adagio).

Each book contains nearly 100 photographs — hard cover — 48 pages (8½x11)

TECHNIQUE BOOKS BY EILEEN O'CONNOR

$2.50 each — 3 for $7.00

Ballet technique fully illustrated by famous dancers.

FLEXING FOR BALLET — exercises to reduce tension and increase strength.

ELEMENTARY FULL POINT TECHNIQUE — arabesques, extension, turns.

INTERMEDIATE FULL POINT TECHNIQUE — combinations, variations, and simple classes.

Each book hard covered.

CUT AND MAIL THIS FORM TODAY

Send me the following books. My Check for $_____ is enclosed.
Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling. (N. Y. C. residents add 3% sales tax)

☐ 25 Years of American Dance
Thalia Mara's Do's and Don'ts
☐ Basic Ballet Barre
☐ Ballet Center Practice

O'Connor Technique Manuals
☐ Flexing for Ballet
☐ Elementary Full Point
☐ Intermediate Full Point

Name_____ Street_____

City_____ Zone_____ State_____

DANCE Magazine 231 West 58 Street New York 19, N. Y.

For Service
For Quality
Order From

HI-NOTE

Theatrical Shoe Co.

Box 337 509 Smith Street Flint, Mich.

Records — Leotards — Tap — Ballet — Toe Shoes

It's Brand New!

KLING'S ZEPHYR-LITE PLEATED TOE SHOES

Lightest Possible Weight!

Now! Kling's have made it possible for you to be practically "dancing on air!" Our Zephyr-Lite Toe Shoes have a short box and a very soft shank. The pleated toe allows wider toe base and effortless point. Made of highest quality cotton back satin. All Kling Toe Shoes have non-slip heel linings.

Pink, White or Black Satin **$6.25**

With ribbon attached, add..25c

WRITE FOR NEW CATALOG

Klings Theatrical SHOE CO.

218 S. WABASH AVENUE CHICAGO 4, ILLINOIS

HArrison 7-2028

EUROPEAN AGONS

(Continued from Page 38)

movements are basically neoclassic, but are adorned with contours which obviously stem from Greek friezes and terra cottas (most noticeably so in the male variation in the first pas de trois, which was danced by Ralph Briegk with exquisite concern for the shape of his poses).

Yvonne Georgi meticuously observes Stravinsky's wishes (including blackout during the intermezzi and slowly lighting up towards the close), and it is obvious that she has analyzed the score thoroughly. If there are still some stretches in her choreography on which one might disagree for musical reasons (for instance in the trumpet-canon for the two boys of the second pas de trois), this shows only that the music offers different possibilities of interpretation. Generally, her version shows a reliability and soundness in matters of musical appreciation which neither Gsovsky nor Kruger approach.

Georgi is most successful in her ensembles. How well she distributes her dancers all over the stage and builds up groups, how well she creates ever-new climaxes through constantly changing patterns and poses, how conscious she is of the over-all formal design — in this she is not matched by any other German choreographer and by only few from abroad. Unfortunately, her choreographic invention flows somewhat thinner the smaller the number of dancers she has to work with. The two girls' variation in the first pas de trois, which is equally successful both in Gsovsky's and Kruger's version, fails to come off in the Hanover production, as does the girl's solo in the second pas de trois. And her pas de deux, apart from some spectacular lifts, is a rather tedious and longwinded affair. Another restrictive aspect of the Hanover performance is its complete lack of any lighter — let alone humorous — touch. It is all very severe, very strict and very hard worked — in a word, it is a bit too German in its approach — but there can be no doubt that this is the one of the three German *Agons* which comes closest, if not to the spirit, nonetheless to the musical substance of the score — which is, after all, no small achievement, considering the enormous technical difficulties of the music.

Meanwhile other German *Agon* productions have been announced for the new season. Far from getting tired of the work, we are looking forward to them in keen anticipation, hoping, however, that the day is not too far away when Balanchine will show us his realization of this unique musical masterpiece. *THE END*

ON TOUR IN NOVEMBER

Ballet Russe de Monte Carlo: Nov. 2, Dayton; 4, Knoxville; 5, Atlanta; 6, Montgomery; 7, Columbus, Miss.; 8, Memphis; 10, Little Rock; 11, Decatur, Ala ; 12, Gadsden, Ala.; 13, Columbus, Ga.; 14, Clemson, S. C.; 15, Savannah; 17, Rock Hill, S. C.; 18, Greensboro, N. C.; 19, Blacksburg, Va.; 20, Fredericksburg, Va.; 21, Norfolk; 22, Richmond; 24, Newport News, Va.; 25, Baltimore; 26, Pittsburgh; 28-30, Cleveland.

Ballets: U.S.A.: Oct. 27-Nov. 1, Detroit; 3-4, Indianapolis; 5-8, Columbus, O.; 10-15, Pittsburgh; 17-22, Toronto; 24-Dec. 6, Chicago.

Roberto Iglesias Ballet Espanol: Nov. 1, Detroit; 2, Chicago; 4, Lincoln; 5, Vermillion, S. D.; 6, Brookings, S. D.; 8, Rapid City, S. D.; 10, Billings, Mont.; 12, Moscow, Idaho; 13, Spokane; 14, Seattle; 15, Vancouver; 17, Eugene, Ore.; 18, Corvallis, Ore.; 19, Coos Bay, Ore.; 21, Sacramento; 22, San Francisco; 23, Santa Cruz; 25, China Lake, Calif.; 26, San Diego; 27, Escondido, Calif.; 28, Santa Monica; 29, Los Angeles.

Ximenez-Vargas Ballet Espagnol: Nov. 12, Boston; 14, Baltimore.

Dance Jubilee Co. (Linn-Alexander): Nov. 2, St. Louis Park, Minn.; 3, Aberdeen, S. D.; 4, Sioux City, Iowa; 5, Grand Island, Neb.; 7, Garden City, Kan.; 8, Pampa, Tex.; 10, Vernon, Tex.; 11, Dallas; 12, College Station, Tex.; 13, Houston; 14, Orange, Tex.; 15, Baton Rouge; 17, New Orleans; 18, Jackson, Miss.; 19, Pine Bluff, Ark.; 20, Crossett, Ark.; 21, Greenwood, Miss.; 22, Monroe, La.; 24, Nashville; 25, Bowling Green, Ky.; 26, Cambridge, O.; 28, Fairmont, W. Va.; 29, Cleveland; 30, Salem, O.

Kovach & Rabovsky (w. Fallis & Fernandez): Nov. 4, Ellensburg, Wash.; 5, Bremerton, Wash.; 7, Eureka, Calif.; 8, Marysville, Calif.; 9, Hayward, Calif.; 10, Oakland; 11, Turlock, Calif.; 12, Modesto, Calif.; 14, Los Gatos, Calif.; 16, Oxnard, Calif.; 17, Burbank, Calif.; 18, Fontana, Calif.; 19, San Bernardino; 20, Azusa, Calif.; 21, Hollywood, Calif.; 22, Westchester, Calif.; 24, La Mesa, Calif.; 25, Brawley, Calif.; 26, Indio, Calif.; 29, Carlsbad, N. M.

Jose Limon & Co.: Nov. 6, Kingston, R.I.; 7, Bradford, Mass.; 11, Wappinger Falls, N. Y.; 12, Oswego, N. Y.; 13, Albany; 14, Ridgewood, N. J.; 18, Bloomington, Ind.; 21-22, Cincinnati; 23, Ann Arbor; 24, South Bend; 25, DeKalb, Ill.; 28, Detroit.

Scots Guards (Highland Dancers): Nov. 1, Detroit; 3, Kitchener, Can.; 4, Peterborough, Can.; 5, Ottawa; 6, Montreal; 8-9, Boston; 10, Providence; 11, Hartford, Conn.; 12, Philadelphia; 13, Baltimore; 14, Washington; 15, Richmond; 17, Columbia, S. C.; 18, Atlanta; 19, Birmingham; 20, Montgomery; 21, New Orleans; 24, Chattanooga; 25, Knoxville; 26, Winston-Salem, N. C.; 29, New Haven, Conn.

Mary Anthony & Co.: Nov. 14, Pine Manor Jr. Coll.; Wellesley, Mass.; 19, Skidmore Coll., Saratoga Springs, N. Y.; 20, Geneseo, N. Y.

Geoffrey Holder & Co.: Nov. 24, Durham, N. C.; 25, Greensboro, N. C.; 30, Detroit.

Kaye-Eglevsky Petit Ballet: Nov. 21, Richmond, Va.

Emily Frankel & Jean Cebron: Nov. 6, Portland, Me.

Paul Draper: Nov. 9, Baltimore; 14, Oakland, Calif.

Ram Gopal: Nov. 22, Endicott, N. Y.

Goya & Matteo: Nov. 14, Orchard Park, N. Y.

Rod Strong: Nov. 4, Baytown, Tex.; 6, Blackwell, Okla.; 11, Carroll, Iowa; 13, Bismarck, N. D.; 17, Rochester, Mich.; 20, Glenville, W. Va.; 22, Bradford, Pa.

John Begg's Ballet Carnival: Nov. 8, Westbury, N. Y.; 11-14, Winston-Salem, N. C.; 22, Oak Park, Ill.; 23, Evansville, Ind.; 24, Urbana, Ill.

Mara's Dancers: Nov. 6, Scotch Plains, N. J.; 8, Ithaca, N. Y.

Have you registered for Algy's 1959 Catalogue? Don't miss-out on this 32 page catalogue, with full color photographs showing the most up to date line of Ready to Wear Dance Costumes and out of this world Sequined Leotards, Tiaras, Hats and Accessories.

ALGY DANCE COSTUME CO.
148 W. 24th Street, New York 11, N. Y.

Ballet Slipper Miniatures
Wear it on dress, coat, hand bag. Hang it in your car. Decorate your pictures in your room.
All Colors Satin. 2½ inches long
55c — 1 pr. $1.00 — 2 prs.
$5.40 per doz.
Teseriere. P.O. Box 223. East Paterson N. J.

The World's Finest
CASTANETS
GLODELL "Concert Artist" $25.00
GLODELL "Professional" $15.00
EL REY "Student" $10.00
Hand Carved by
MARCUS GLODELL
Write for Information
143 Institute Road, Worcester 2, Mass.

Lew Serbin
Since 1928
DANCE ART Co
171 - O'Farrell St.
San Francisco 2
WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

Free Catalog to *Dance Teachers* only

FABULOUS COSTUME FABRICS
Original Trims & Accessories
SPANISH Combs-Castanets-Fans-Tambourines
DRUMS from India-Ceylon-Burma-Japan-Cuba-Mexico-Haiti
MASKS Animal-Character-
Novelty Hats - Hat Frames
Hula Skirts-Feather Gourds-Leis
Imported Comic Character Novelties

DANSKINS-BALLET TOGS
Leotards - Opera Hose-Tights
Skating Skirts-Panteez
SELVA Toe Shoes-Ballets
Tap -Character- Spanish
Footwear-Majorette Boots
STAGE MAKE-UP Max Factor-Mehron -Stein-Zauder
Wigs-Beards-Mustaches
Dance Records:
SELVA & RINGLE-STATLER-STEPPING TONES-SHIPLEY

PLUS Hundreds of Dance Theatrical Specialties

Special— HINDU MUSICAL BELLS
Hand Wrought Golden-tone Brass—Only—$1.00 a Dozen
—Perfect for Dance & Charms mail order $1.25 a Dozen
P. P pre-paid anywhere in USA—No COD orders

FASTEST, MOST DEPENDABLE INTERNATIONAL MAIL ORDER SERVICE

Once again EVYAN, the great lady of the perfume world, has created a masterpiece . . . a ravishing new floral bouquet perfume she calls GREAT LADY. Perfect for today's GREAT LADY fashions, GREAT LADY is tantalizing, yet elegant — the essence of femininity.

As Evyan herself says it: "Every man dreams of his Great Lady. Every woman dreams of being that Great Lady. I wanted to create a perfume to capture and enhance that dream." And she has. Like her international favorite, "White Shoulders," GREAT LADY is destined for a great career.

TOUTE LA DANSE ET LA MUSIQUE

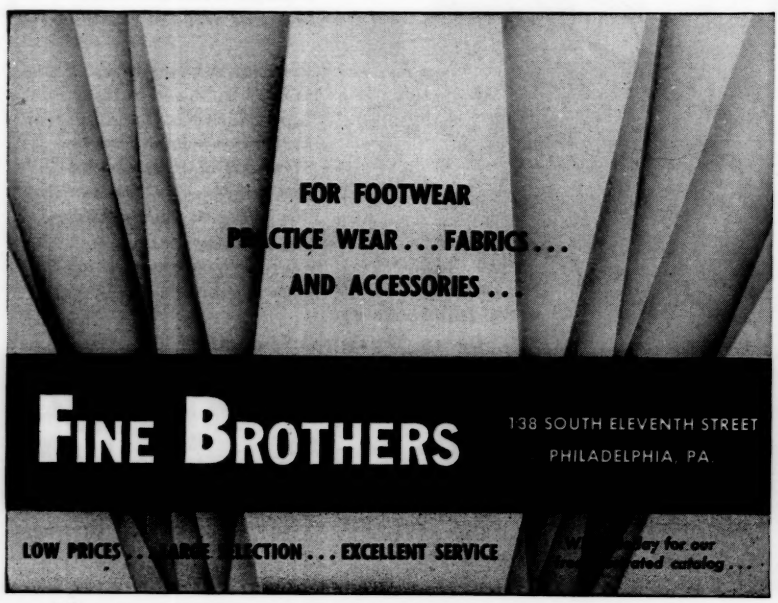
The oldest specialized French review

***Editor-in-Chief*: JEAN SILVANT**

Subscriptions: 1 year $9.00 — 6 months $5.00 110 Rue Chaponnay, Lyon (FRANCE)

Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV

The best specialized French review



REVIEW

(Continued from Page 28)

of awareness. Its language is succinct, like the symbol-language of poetry.

Listeningly Mr. d'Amboise moved through *Apollo*, changing with each instant — first a lonely nursling under a starry sky — then heedlessly playful as he explored the lute offered by his handmaidens — then tender and perplexed as he tamed the muses. As he became aware of his own identity in the principal solo, there was less athleticism than before, and more center. And in the duet with Allegra Kent as Terpsichore, there was a new sense of quiet, the quiet of full strength held in conscious understatement.

With so many cast changes, it was good to have premier danseur Andre Eglevsky on hand to offer his own special brand of strength and stability. And in several of his roles — notably in *Pas de Dix* — Mr. Eglevsky displayed new care and rhythmic acuity.

It can be no coincidence (knowing the New York City Ballet's propensity for nonliterary works) that the three ballets in the current repertoire that have most markedly deteriorated are *Orpheus*, *Con Amore*, and *Firebird*. The most serious lapse was in *Orpheus*.

There was little variation in pacing, virtually no contrast between the scenes on earth and in Hades. And leading dancers Nicholas Magallanes and Francisco Moncion have allowed their portrayals to become quite tame.

Like the Hades scene in *Orpheus*, the demon episode in *Firebird* seemed almost ludicrous in its lack of fierceness and fairy tale magic. Part of this, like the dead spots in *Con Amore*, can be attributed to Robert Irving's slow conducting. It is amazing how decreasing the tempo can reveal flaws in the choreographic structure.

But these temporary defections in the dramatic works do not worry us, for the New York City Ballet has acquired Janet Reed, an incomparable dance-actress, as its ballet mistress. Given time, Miss Reed will certainly do much to restore dramatic verity to these and other works. And she will form a colorful contrast to Balanchine's preoccupation with the more abstract elements of classic ballet.

And in the coming season, we should also like to see Hugo Fiorato given more substantial conducting assignments. There is a "lift" in his beat to which this company happily responds. *THE END*

DANCE Magazine's

Ballroom U.S.A.

"a-magazine-within-a-magazine"

BALLROOM EDITOR: Donald Duncan **ASSOCIATE BALLROOM EDITOR:** Dorothea Duryea Ohl

CONSULTANTS:
Helen Wicks Reid, Carl L. Braun, Jr.

CORRESPONDENTS:
Mid-West: Louise Ege, *Edgewater Beach Hotel, Chicago 40, Ill.*
So. Calif.: Katherine Sheehy, *13110 Riverside Drive, Sherman Oaks, Calif.*
No. Calif.: Gladys Blankenship, *700 Arlington Ave., Berkeley 7, Calif.*
Southwest: J. H. Vandapool, *909 Avenida Estrellita, Albuquerque, N. M.*

TEMPOS OF THE TIMES

A Bandleader Talks About the Kind of Music Which Can Restore Good Dancing

BY BEN CUTLER

Young people say that Rock 'n' Roll dominates the dancing world, and that's true — for young people who hear only Rock 'n' Roll and who dance only their jagged angular, athletic Lindy — so monotonous, so lacking in grace and subtlety.

However, there is another dancing world, less vocal and less publicized, but actually much larger and strong-willed, made up of practically everyone over twenty. These dancers are bored with the ever-present R 'n' R and they look back fondly to the music and tempos of the 1920's and 1930's, when popular composers wrote so many tuneful melodies, and it was considered admirable to dance gracefully to them. In those days there were all kinds of tempos to dance to — slow ballad fox trots, bright show tune fox trots, slow American waltzes and fast Viennese waltzes, tangos, eccentric Charlestons and Black Bottoms, the early rumbas, polkas, etc. And always the dance fitted the music, so that there was a double joy of listening and dancing.

Since I am active in the East Coast society orchestra dance field, I can perhaps speak with authority on the subject. It may be informative to examine this particular smallish segment of the dancing population, because it shows how the character of dancing very definitely follows the

SOLID FOLLOWING (left): One way to fill a ballroom — get Lawrence Welk. On Sept. 18 at the Chicago Aragon he drew 7,400 fans. Believe it or not, there was even space for dancing on the giant floor.

Photo courtesy MGM Records

MELODY MAN: The maestro wielding the soprano sax is society danceband leader Ben Cutler. In the accompanying article he writes about music that's right for dancing.

quality and tempo of the music.

At debutante parties and dances a continually repeated question I hear from parents of young people is "Why do our young children dance so awkwardly? What happened to the graceful way we used to dance the fox trot?"

The answer is that all these young people grew up during the years when swing was on its way out and the only dance music they heard was push-beat society music played at a bright tempo — very gay to listen to, but not easy to dance to. They don't dance to it, believe it or not, they *walk* to it. The bright society fox trots with the pronounced umpah beat seem to indicate a kind of march or walk dance, and this is exactly what they do. Since this can be done by almost anyone without any practice, it has become an accepted way to dance.

Let the orchestra slow down the beat appreciably and one can notice that the dancers are at a loss about what to do to smooth moderate fox trots. Those who know how will go into a Lindy, but without the heavy afterbeat of Lindy music, they too sense that something is missing and give up trying. The sweeping, graceful, medium fox trots which good dancers used to enjoy so much are a lost art to the young people of East Coast society.

Not so, however, to their mothers and fathers, and here is a great, eager public wishing that they could hear more simple melodic, medium tempo music — pleasant to listen to and suitable for graceful dancing. Those few name bands who were smart enough to sense this are the only ones to survive the death of swing and the big swing bands. Proof that they had the right idea is that today Lawrence Welk, Guy Lombardo, Sammy Kaye and a few others are the big thing on television.

What indeed happened to dance music that it went out of fashion so suddenly in the Forties? Let's go back to the early 1900's when modern dance music was just starting. By 1920 saxophones had been introduced and accepted, composers were turning out those wonderful old pop tunes which are just as popular today, and jazz-minded musicians were pioneering in the Dixieland field. All very fine indeed — smooth music for smooth dancing, hot music for gay Charlestons, etc.

But looming on the scene was a trend which was to grow out of all proportions and bring about its own downfall. Its name was swing — but nobody quite knew what swing was. Bands which had played a simple melody simply began to elaborate and overarrange the orchestrations with the addition of heavy brass figures so that the melody got lost. More brass, more elaborate figures followed, until all the bands sounded the same and tunes sounded the same, and this attempt to combine smooth music and Dixieland ruined both of them — and the dancing public lost interest.

Even the great soloists of the day paid less and less attention to the individual abilities which had brought them recognition. Tommy Dorsey played fewer sweet trombone solos, Benny Goodman played fewer clarinet improvisations, Glenn Miller forgot to feature that beautiful tone color of clarinet on top of four saxes. Too bad that all that effort and money went to elaborate something that should have been kept simple and understandable.

Perhaps what happened is that the orchestras were playing more for themselves than for the customers; and the customers finally rebelled, and looked elsewhere for enjoyment. As a matter of fact, that's exactly what happened. So the public made heroes of singers, and dancing became secondary to listening. When the public was in a mood for some kind of music that was pleasant to dance to, the Latin American rhythms filled the vacuum left by the death of swing.

An interesting development recently is the fact that the recording companies have discovered that a big market still exists all over the country for dance music in medley-form, with the melody always present and easily heard. One mistake, however, is being made, I believe, by the society bands who are being recorded; they are playing one medley after another of wonderful standard fox trots and show tunes, but all at one tempo, thus falling into much the same mistake the swing bands made. To forget the public's demand for variety of tempos and types of musical selections is inviting disaster.

To avoid "too much of a good thing," our new MGM album opens with typical society medleys on each side, but follows with waltzes slow on one side, bright on the other — and includes slower fox trots, Dixieland jazz, a tango, a samba, a polka, and even the novelty, *La Raspa*. We have kept melody always present and the dancers' preferences very much in mind. We would like to see more orchestras follow this line of thinking, for it should stimulate more interest in all different types of dances, to the benefit of dancing in general, and dancing teachers and orchestras in particular.

("Debutante Party," the debut album of dance music by Ben Cutler & Orch. — No. E3719 — was released Oct. 15 by MGM Records. It will be reviewed next month.)

•

ON STANDARDIZATION

Before Departing from Basic Principles A Teacher Must Understand Fundamentals

BY KATHARINE DICKSON

In order to consider the pros and cons of standardization we must first decide just what this standardization is. And here we encounter very differing thoughts.

I am reminded of what I once heard Martha Graham say in reference to technique: "You may depart from strength, but *never* from weakness." This I accept as a fundamental truth. We may disobey the rules, if we *know* the rules, and *can* be governed by them. But ignorance of the rules or inability to conform cannot be a sufficient reason for departure.

So it seems to me for standardization. In ballroom dance there are basic principles—*thoroughly* basic principles which must be completely understood by the qualified teacher. These basic principles operate in the areas of rhythm, movement, composition, technique and style. They also have to do with knowledge of position, ability to lead and follow easily and successfully — to say nothing of that difficult matter of terminology and pedagogical method.

Naturally I believe the more standardization in terminology, the better for all. Thus we can fully understand one another, present a more united front to the public, and make it easier for the pupil who must of necessity be mobile. We, as teachers, must all make what small concessions are necessary to reach this point of agreement. But as to method, sequence, lesson planning, approach, etc., we must preserve our independence.

Surely no one could wish to cramp the teacher in his own individual flexibility and orginality. The teacher must know

***ASTOR BALL:** Manhattan's social season began with the Astor Ball on Sept. 30, held as a benefit for the N.Y. Herald Tribune's Fresh Air Fund. Event marked the re-opening of the Hotel Astor's newly decorated Grand Ballroom. Blue Book notables cut loose in a floor show which traced the ballroom's history in dance, from the cakewalk, reminiscent of its beginning days in 1904, to a hula-hoop frolic. L to R above: Harry Evans, publisher of "Family Circle" Magazine, and musical comedy star Carol Bruce display a stylish rumba; Mrs. Frank Wyman and John Monte, eastern dance director of the Fred Astaire Studios (who staged the show), reconstruct the Black Bottom; Herald Tribune exec Whitelaw Reid and Mrs. Frederick A. Melhado do a snappy Charleston; an entangled couple bravely tackle the hoop number in the general dancing finale.* Guy Gilette-Lensgroup

his basic principles, must function within them to produce as quickly, as easily and as pleasantly as possible the best results.

It does not suffice for a teacher to be a *technician*. The teacher must be so well trained for, and so capable within his profession that he does not need to be cast in a mold.

I have always been a great believer, not in teaching the pupil dances, but in teaching him *how* to dance. Not only should the teacher be cognizant of the component parts with which he works, and how to fit these parts together, but he must make the pupil aware of them and how to use them —how to adapt ballroom dance movements into the mass of exciting, rewarding and often highly individual material which can result. For example, how to use a simple movement in space, how to "idle" in heavy traffic, or how to adjust to the varying types of rhythm and tempo. Shall we say, in short, how to express in dance the mood and rhythm of the music — in the existing space, or lack of it — at the same time chivalrously carrying a partner along as if by the joy and contagion of the music?

Let us liken these to the components of a wardrobe. We may mix or match the parts. What looks best on you may be all wrong for me. What is suitable for a sunny beach isn't the best thing for a hike in dense woods, for working in the garden, for a long trip in an air-conditioned train, or for a formal party. Yet every outfit must suit the wearer, the occasion, and be truly functional.

So it is with ballroom dance. From a small number of component movements we may improvise a wealth of material suitable to every type of music, to greater or lesser floor space, to the mood of the moment, to the partner at hand. But in our improvisation we must not abuse any of the aforementioned basic principles. Or if we *wish* to abuse in order to achieve a striking effect, we do so knowingly and with impunity and with success. An artist may distort; so may a composer — but neither distorts because he knows no better.

Certainly a young and inexperienced teacher must tread in the prescribed path until such time as he or she has acquired a broad base of knowledge, born of experience and maturity. Then comes the time when there must be freedom to permit the possessor of this knowledge and experience to free-wheel in any direction — to break loose into individual interpretation and understanding of not only method, but material. And surely the ingenious teacher must not be deprived of his ability to find or create new means or new material. His job is not to stereotype his pupils but rather to open the door for them to greater freedom, ease and creative power in using the basic movements of ballroom dance — in short, to provide the pupils with the tools for the job, the technique needed for using the tools, and at the same time to preserve and even to increase individuality and ingenuity.

Ballroom dance is a medium of expression; let us keep "free speech" here as elsewhere. But let us strive for more *truly good* teachers, more genuinely *qualified* teachers, who understand the grammar, the syntax, the composition of ballroom dance. Let us *require* in our teachers sufficient training and background so that their judgment may be trusted and their progress may be constant. Let our teachers be truly *professional.*

(The author, a Cambridge, Mass., teacher, is Secretary-Treasurer of the Dance Teachers' Club of Boston, and one of that organization's delegates to the U.S. Ballroom Council. — Ed.)

•

AFTER THE BALL

Some Considerations of the Leading Contest in America, the Harvest Moon

BY ALEX DESANDRO

The Harvest Moon Ball is the greatest dance show on the East Coast and also the best proof of how much Americans love good ballroom dancing. I saw tears running down the cheeks of a middle-aged man when the first polka couples broke into their youthful rhythms. It was a great moment for people who love dancing.

Another highlight brought a roar of applause — when four elegant young couples danced the tango. It seemed to me that it was the staccato type figures of Mr. Sheppard and Miss Mohr that caught the eyes of the capacity audience of dance fans. Indeed, they were something new and refreshing.

After so much success, are there still points to consider for future improvement? I think it would be a disservice to our dance sport if we did not try to do still better next time. Here are some thoughts I would like to get off my chest:

CBS-TV Photo

TOP SPOT: You had to look fast to catch the Harvest Moon Ball winners in their brief appearance on the Sept. 28 Ed Sullivan Show. Above, at a rehearsal, Sullivan is introducing receptionist Chris Ehrnsberger and auto supply salesman Joe Mehegan, All-Around Champions of the annual N.Y. Daily News contest held Sept. 18 at Madison Square Garden.

First, how long will our talented dancers continue to bet on the wrong horse? Everyone who has seen the big foreign competitions, or even the films of the Star Ball championships in London, has no doubt about our being behind. And it's not because our dancers are not capable — they are the *best!* It is rather that our improvised style and technique are not as highly developed and our dancing material is not as advanced as that of the internationally standardized competition style.

Would American athletes adhere forever to a basketball technique only because a local club has been playing that way for years, if we knew that Italians or Germans were playing a superior type of basketball? No, we would send someone to Europe to study their tricks and then train our boys to play a better game. In dancing it is much easier. The international competition style is already widely known in the USA, especially in California. All we have to do is agree to accept it. And I feel sure our dancers would love it. For instance, Mr. Sheppard and Miss Mohr, mentioned above, added to their "Roseland Fox Trot" only several fragments of the standardized competition style fox trot — and won!

Second, I dare say that, even if we decide to continue along the same path as heretofore, the many thousands of dance enthusiasts, the ones who enjoy learning to dance themselves and who fill the ballrooms, would like to see in the competitions more real ballroom dancing and less of dancing which amounts to auditions for Broadway show business agents. One of the general rules of ballroom dancing is that the lady is kept in a close dance hold in front of and facing the man. This rule determines the choice of the dance figures and also the technique that is based on close cooperation between the partners. The competition style we saw this year in the Garden still favored an open position hold. In the waltz we have already established the custom of keeping the lady with her back toward the man. The beautiful gowns held with both hands wide over the head give a terrific picture in the spotlight — but is this the main thing to show in a dance contest?

Third, I wonder whether it is an advantage to have a ruling which excludes All-Around winners and winners of each division from competing again another year. Thus we lose all the best dancers. The entry of last year's champs in the competition would add tremendously to the excitement and quality of the dancing.

Fourth, the Europeans usually open their dance contests with the waltz, whereas the Harvest Moon closes with it — and not without good reason. The waltz competition was the most spectacular number of the evening. But why do we call this "Viennese Waltz"? Just because the band plays a Viennese melody? No one has seen such a waltz in Vienna. The Viennese Waltz has no figures, except for the right turn, the left turn and the "Fleckerl." Moreover, the tempo of the Viennese Waltz is much faster. In spite of all this, the Viennese dancer would find our waltz very beautiful and call it by no other name than "American Waltz." Why are we so shy about calling it that ourselves?

•

CHICKEN FROM PANAMA

Canal Zone Teachers' Report About a Dance Favorite of Youngsters Down There

BY DOROTHEA DURYEA OHL

Have you ever thought, you long-time Stateside citizens, what it would be like to teach ballroom outside the limits of the continental US? Let's meet, via DANCE Magazine's mailbox, Harnett & Dunn, dance team, dance teachers, husband-and-wife of the Panama Canal Zone.

Ivy Harnett Dunn, California and New York trained, and a former dancer in Ziegfeld, Shubert and Earl Carroll shows, writes:

"I always loved to go dancing and used to visit the Arcadia and Roseland ballrooms in New York — for those seemed the only places where I could meet good dancers. It was at Arcadia that I met my husband, Jimmy, who was then an Arthur Murray instructor. A few months later we decided to team up — professionally and matrimonially. We played club dates and danced in presentations of the Fanchon & Marco type at the Capitol, Paramount and Palace in New York and in theatres coast to coast.

"When Jimmy was in the armed forces he taught and put on shows at the USO's. For a time he was stationed in Panama, where I joined him. We liked it so well that we have made Panama our permanent home.

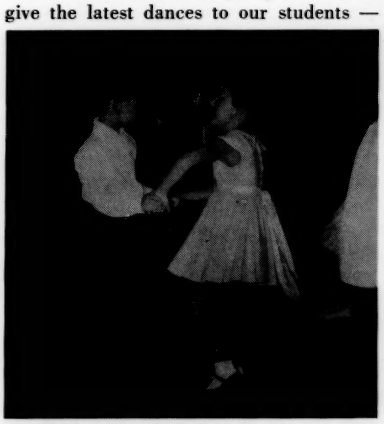
"Our ballroom teaching business is with US Gov't employees and armed services families (adults and children). Most civilian employees remain here until they retire (at 62), but there is a constant turnover in armed service personnel whose tour of duty is 3 years.

"In our ballroom school we include the native folk dances as well, and at Carnival time we always give an exhibition of the Panamanian national dance, the lovely *Tamborita.* We train some students to appear in our shows, and we do 4 or 5 TV programs a year. Every 2 months we give a 'Jamboree': contests, games, entertainment, buffet (with parents invited)."

Mrs. Dunn tells that "lifts and flips" are very popular there in Jitterbug and Bop, and that their Bop is "free-style" — no contact, with partners moving away from each other and dancing several steps apart, using Charleston twists and other forms of exaggerated footwork as well as Boogie breaks.

"We encourage them," she writes, "to originate their own combinations after learning the basic work, and it is amazing what they can think up. I get many ideas from watching them.

"We pride ourselves that, even though we are out of the country, we are able to give the latest dances to our students —



BOPPING IN BALBOA: Two young pupils of Ivy Harnett and Jimmy Dunn in the Panama Canal Zone go into a tropical "free-style" version of the Bop. This couple is being featured in one of the instructors' TV shows.

Jack Mitchell

***SUNDAY VISIT:** Above, BALLROOM USA's Dorothea Duryea Ohl pays the 1st of a series of calls at teacher sessions. At the Dance Educators of America meeting Oct. 12 in NYC, with DEA Pres. Roy McCulloch as partner, she takes a class in "Rumbolero." Left, a general view of the Hotel Plaza ballroom, with "Rumbolero" teacher Robert Bagar and partner Rose Marie Hardman in center. Next month we bring you notes on the novelty.*

through subscribing to the trade publications, correspondence with teachers, and frequent trips to the States. We feel that students should know all the rhythms — basic work, at least.

"I first heard of the *Chicken* over a year ago and tried unsuccessfully to get a line on it from various sources. There's nothing more embarrassing to the conscientious teacher than to have a request for a dance and to be unable to give any information on it. So I called in some of my students and told them to watch for anything new around called *Chicken*. After all, for information about a dance which undoubtedly originated with the kids, the best source is the kids themselves.

"When some of my older students returned from the States last summer they assured me that *Chicken* was the big thing. From their observations in as widely separated points as Pennsylvania and Alabama came the same basic step — quite distinct from a Jitterbug basic. The only resemblance occurs in the use of Triples in more advanced work. I liked it immediately, started to teach it, and it has made a big hit with the kids here.

"So here are notes on the basic *Chicken Panama*, the Canal Zone's contribution to the dancing bill-of-fare. Ours is completely different from Kotche's *Oklahoma Chicken* (Apr. '58, p. 69), which is the best I had read about . . ."

CHICKEN PANAMA

(All movements small)

Four-Count Basic:

Touch L heel fwd (knees straight)	1
Pull L (flat) back to R, transferring wgt to L, and bend R knee	2
Touch R heel fwd (knees straight)	3
Pull R (flat) back to L, transferring wgt to R, and bend L knee	4

Note: The bend of the knee (cts. 2; 4) pushes that foot a trifle fwd. This four-count Basic is similar to *La Raspa*, except that *Chicken Panama* divides each movement into two sections: 1. Touch heel; 2. Feet together (2 cts.) — while in *La Raspa*, with the starting position of R heel fwd touching floor: jump back on R and *at same time* touch L heel fwd (1 ct.)

Six-Count Basic:

Add to Four-Count Basic —	
Shift wgt to L and bend R knee	5
Shift wgt to R and bend L knee	6

THE WHIP

Couple in center of room, both facing fwd, girl on boy's right, boy's R arm around girl's waist, girl's L arm around boy's shoulders. Each start L, doing Basic Chicken; continue with this (in same pos.) fwd and circling. Presently, another boy and girl "latch on" to the first, and the two couples continue wheeling around with the Basic . . . then another couple joins the line . . . and another . . . until every boy and girl is in line. Then they break away, and each boy turns to the girl on his left and starts to "Chicken" with his new partner. If the crowd is large, *The Whip* may be started with several couples.

This Harnett & Dunn novelty would be a welcome addition to your list of Paul Jones figures, minus the "Chicken" features, if you run yours, as most of us do, to brisk fox trots.

Now that we've heard from Panama, it would be fun to hear what the latest dance is in the 49th State.

•

SIDELINES SYMPOSIUM

ROUND DANCING

American Round Dancing, by Frank Hamilton, pub. by "Sets in Order," 462 No. Robertson Blvd., Los Angeles, Calif., 48 pp., illus., paper bound, $1.50.

Here is a very well-written book, one of the best "How To's" on fundamentals that I've read. It is not brand new, but we had not seen it until it was sent to us by Doc Alembaugh of Windsor Records. The book is both for the aspiring dancer and for those who would like to teach. And, in the opinion of this ballroom teacher, there is much that is valuable and pertinent for the ballroom world. For those diligent pupils who besiege the teacher with requests for written material to study between lessons, this would make a splendid reference source, after teacher has marked the pertinent passages. (An especially

NEW LINE DANCE: Oklahoma City teachers Carol Ann and Jimmie Crowell (left) lead their pupils in Mr. Crowell's line dance creation, "The Dig."

good one is the section on "The Art of Leading and Following.")

True, Mr. Hamilton is writing about Round Dancing, not ballroom, but are they not at least cousins? The one really major difference is that R/D is learned and performed as rigidly fixed routines, while in ballroom, after mastering the fundamentals, the man must be able to lead — and the woman to follow — combining the steps according to individual preference and to the exigencies of the moment. R/D might be the solution for those among our senior citizens who, first savoring the delights of dancing in their later years, lack the daring of youth and are doubtful of their abilities on crowded ballroom floors — the male worrying about the necessity for deciding what he should next lead his partner into, the female worrying about whether she will be able correctly to interpret his lead. In R/D this cannot happen for it follows "as the night the day" that C follows B and B follows A. To some temperaments (regardless of age) this orderly progression of events is most pleasing. And R/D can serve for the timorous as an introduction to even greater delights (in my opinion) of ballroom.

Mr. Hamilton sees R/D more as a companion to square dancing. To this teacher it seems also a fine concomitant to ballroom work — particularly for children's classes for novelty numbers, "fun dances" and mixers. In fact, for years I have dipped into the R/D treasury for material to adapt for group demonstrations, etc.

It is possible that some R/D specialists might find points of disagreement. Mr. Hamilton says as much in his introduction in stating that the book "... presents the closest possible approach to the accepted philosophy, practices and terminology of the American R/D of today. (It must be stated, however, that no single point found unanimous agreement — majority opinion had to suffice.)" How like unto our ballroom world and its efforts to reach agreement!

This admirable book does not contain specific routines but is instead confined to giving a clear picture of what R/D is, excellent definitions and well stated "how to" instruction on the component parts of ballroom's lively cousin. *D.D.O.*

IN OKLAHOMA IT'S "THE DIG"

Jimmie Crowell from Oklahoma City has copyrighted a dance novelty which your teen-agers might enjoy trying:

THE DIG

Single file: no contact, all start L, follow leader.

DIG: Raise free ft bwd from knee, then strike ball of same ft sharply (no wgt) beside supporting ft.

SCOOT: Feet together; bend both knees, lifting heels, propel self fwd on balls of both feet, finish with knees straight, both feet flat. (Similar to a Buck or Chug — with both feet — as in tap dancing.)

Swd L	1	one meas.
Dig R and clap hands	2	
Swd R	3	
Dig L and clap hands	4	
Fwd L	1	one meas.
Close R	2	
Scoot fwd	3	
Scoot fwd	4	

"Single Chicken Bop and a Cool Hop" is Mr. Crowell's own description of the above two measures of his invention. This strikes such a nice rhymed rhythm (almost like an R 'n' R song title) that Teacher, or Leader, might like to intone it while the group goes to town with *The Dig.*

It seems to this dance reporter that here is a worthy successor to the Big Apple, Conga lines, the Walk — all those fun dances our youngsters (and some not so young) enjoy. It combines the best qualities of each, with a freshness of approach all its own.

Here is a line dance, Mr. Crowell tells us, with the freedom of a Mambo or Cha Cha, wherein each dancer may create his own variations on the basic theme, while uniformity is achieved by following the Leader in endless repetitions of the same fundamental movements. For example: Turn (left or right) (1); Dig (2); Turn (3); Dig (4); — Fwd (1); Close (2); Scoot (3); Scoot (4). Or this: Turn ½ left or right (1); Dig (2); Bwd, toward line of travel (3); Dig (4) — Bwd (1); Bwd (2); Scoot bwd, on one or both feet (3); Scoot bwd, turning to face line of travel (4). ("Line of travel" is used here, instead of LOD, because the Leader is free to take the line wherever he wishes.)

"From this," adds Mr. Crowell, "our pupils are often seen dancing out the exit, around the building, up and down the front walk, and back through the entrance. This sounds crazy, but they love it. And they stay in line all the way — if they didn't, they would forfeit the privilege of dancing oustide."

It sounds as if this would be a Fun Number at any time, and ideal when the sexes are unequally divided, since boys or girls may join the line without a partner if there aren't enough to go around.

Watch for this number on *American Bandstand;* it has already been on *Oklahoma Bandstand.*

Jimmie Crowell started his dancing career in a beginners' class in Kotche's School of Ballroom Dancing in Oklahoma City. Three years later he became one of Kotche's teachers and soon became head of the school's suburban branch. Crowell and his wife have now purchased from Kotche his suburban studio.

And how was *The Dig* born? The owner of a recording company wanted a dance for teen-agers to fit an as-yet-untitled number. He liked Jimmie's brainchild so much that he gave the same title to the record: *The Dig,* now on Chess label, Ken Kash Kwintet, No. 1699 (Flip side: *Vicious Vodka).*

P.S.: The disc is good for Lindy, Jitterbug, Swing, Bop, Chicken, R 'n' R (or whatever you call what you do to that type of music), with a good solid beat and a touch of originality in its flavor. In spots. overtones are slightly reminiscent of American Indian, almost Oriental in others. *D.D.O.*

CURIOUS JOURNALISM

OPEN LETTER TO DANCE TEACHERS

In the Aug. 1958 issue of *The Dance Beat* we stated: "We were so impressed with the high standard of dancing by the teen-agers of the Sweethearts Ball June 28th in Long Beach that we have turned over the Sept. issue of *The Dance Beat* to Mr. Jody Elder, President of The Dancing Cavalcade, Inc., to give him full scope in telling our readers the story of the Sweethearts Ball. Your next and final issue will come to you from California..."

We have just received the October issue of *CAVAL-Cadence*, published by The Dancing Cavalcade, Inc., which has a subheading, "Combined, For This Issue Only, with *The Dance Beat*."

None of the material which was published was submitted to us in advance, and none of the material in *CAVAL-Cadence* was written by us. We were considerably distressed to note the injection of personal and extraneous material into our well-meaning project to cooperate with Mr. Elder.

DON BYRNES, ALICE SWANSON, LINDA GAEDE
Editors, *The Dance Beat*

"UTTER CHAOS" IN DMA?

The October issue of *CAVAL-Cadence* referred to in the Open Letter immediately preceding has reached this department.

Under a headline which proclaims "utter chaos" in Dance Masters of America publicity, Jody Elder offers his readers a rambling tirade against Katherine Sheehy, DANCE Magazine's esteemed So. Calif. Ballroom Correspondent, who was recently elected a member of the Board of Directors of the Associated Dancing Teachers of So. Calif. (DMA Club No. 1).

Elder's involved points may be intelligible to some inner circle, but to an outsider they are baffling indeed. As we decipher it, Miss Sheehy seems to have dared to say to a reporter, in August 1957, that Calypso was dead! She had the temerity to take exception (in these columns) to something called the Slicker Waltz. Elder seems to indicate that Miss Sheehy was instrumental in preventing his Cavalcade Ball in Long Beach, on Aug. 14, 1958, from becoming an offcial event of the DMA convention. Etc. Etc.

Should a responsible organization like DMA have officially sponsored, in advance, a privately operated contest which was being given for the first year? (The Cavalcade Ball has been cancelled for 1959.) We believe DMA was correct in not sponsoring it. However admirable his announced intentions, no person in this cruel world is automatically *entitled* to advance organized support. Alas, each of us most first prove his value.

And — speaking of value — Elder has often told this writer that he is a crusader for teacher unity. Is it a contribution to that unity to offer to the general public this *CAVAL-Cadence* outburst?

DONALD DUNCAN

NEWS OF BALLROOM DANCE

HARVEST MOON FINALS

17,793 fans packed NYC's Madison Square Garden for the 24th Harvest Moon Ball, most famous of US dance contests, which is held as an annual charity benefit by the NY Daily News.

Couple who captured the All-Around title also took 1st place in the Tango Div. They were Chris Ehrnsberger and Joe Mehegan. Other winners: Fox Trot, Constance Mohr & John Sheppard; Rumba, Dolores Pileiro & Vincent Zambardi; Viennese Waltz, Irene & Ralph Masiello; Polka, Eleanor Bodle & Larry Viola; Rock 'n' Roll, Marcella Washington & McDonold Alleyne, Jr.

Trend spotters this year noted with special interest that Mohr & Sheppard, the Fox Trot winners, included elements of International Style in their dancing. General level of performance was high. Show stoppers were the colorfully costumed Polka dancers and the zany R 'n' R contestants. In the latter category, leaps, breaks and all manner of monkeyshines were permitted. Harvest Moon R 'n' R is bearing less and less resemblance to dancing.

U.S. BALLROOM COUNCIL

At the Sept. 28 all-day meeting of the Nat'l Committee for Ballroom Dancing in NYC, members voted to change the name of the organization to the *United States Ballroom Council*. Idea for the group was originally formulated (in 1956) by the Nat'l Council of Dance Teacher Organizations. Though the ballroom committee has always been an independent, separate entity, the identities and activities of the two groups have often been confused in the minds of some teachers. It is hoped that the new title, *U.S. Ballroom Council*, will serve to resolve that confusion.

The session also saw the addition of a major new teacher organization: the Chicago Nat'l Assn. of Dance Masters. Edna Christensen, Sec'y.-Treas. of the Chicago assn., attended as an official representative of that group and reported on their decision to participate in the activities of the U.S. Ballroom Council.

The Dec. issue will feature a full report on this season's projects, including the first proposals of the Committee on Standardization.

NY Daily News Photo

***MORNING AFTER:** In her Manhattan schoolroom, teacher Constance Mohr shows her pupils some of the steps with which she and her partner, Staten Island lawyer John Sheppard, won the Fox Trot division of the Harvest Moon Ball.*

NBOA CONVENTION

Carl L. Braun, Jr., operator of the Commodore Ballroom, Lowell, Mass., was re-elected Pres. (for a 2nd term) of the Nat'l Ballroom Operators Assn. at their annual convention Sept. 22-24 in Chicago.

Always a major discussion point at the NBOA gatherings is the matter of better music for dancing. With the total number of touring "name bands" steadily decreasing, the operators this year paid special tribute to "regional bands" (those who tour within a limited area) for their work in keeping good dance alive. In cooperation with *Down Beat* Magazine, they held a regional band contest. From some 50 tapes submitted, judges declared the Bill Scott band of Chicago the best swing band, and the Don Hoy band, of Des Moines, the best sweet band.

Down Beat also does an annual poll of NBOA members to evaluate name bands. For the 4th consecutive year, Lawrence Welk's was rated the best dance band. Other "bests" were — swing band: Les Brown; sweet band: Guy Lombardo; Western band: Leo Greco; polka band: Six Fat Dutchmen; small band: Pee Wee Hunt. Most promising swing band: Dukes of Dixieland.

Convention included discussions on cooperation with dance studios, on the question of teaching dancing in ballrooms, on standardization of dance steps and dance music, on teen-age programs, on competitions, on a public relations program for the ballroom industry, etc. DANCE Magazine's Donald Duncan reported on the work of the US Ballroom Council and also showed films of the 1957 and 1958 London

Missing Something ?

You Sure Are

. . . if you haven't yet heard or used WINDSOR'S new

Ballroom Dance Recordings

. . . produced specifically for teaching and practice. Full orchestra, directed by one of the nation's finest bandmasters and staffed with top Hollywood musicians.
A full spread of rhythms and tempos, strictly instrumental, and recorded in hi-fi sound.

Send 50c (coin) for a special "Audition" record with excerpts from 12 assorted numbers from this terrific new series, or—write us for a catalogue.

DEALER and DISTRIBUTOR INQUIRIES INVITED

Windsor Records
"JUST FOR DANCING"

5530 N. Rosemead Blvd., Temple City, Calif.

Star Ball contest. Jody Elder showed a cinescope of the Sweethearts Ball competition which he staged in Calif. in June. Next year's NBOA meeting will be in Las Vegas.

MIDWEST BALLROOM NOTES

Social dancing and exhibition ballroom were daily features aboard the S. S. North American on the 1st St. Lawrence Seaway cruise. The cruise director was very dance-minded, and a marvelous musician, and many of the college students who were members of the ship's staff were expert ballroom dancers. We all had several "jam sessions." There were 4 teachers among the passengers. My own memory surprised me when I was able to greet by name one whom I taught dancing 37 years ago — Gertrude Hatowski of Highland Park, Ill., who teaches folk and ballroom in the Chicago public schools. Another aboard, Mildred Prchal, of Berwyn, Ill. (John Kriza's teacher), is Nat'l Director of the Women's Div. of the American Sokol Orgn. Her training of instructors includes the "4 basic steps of ballroom."

Third was Hulda Varkula, of Michigan City, Ind., who has taught folk and ballroom in Chicago schools and hotels. She spent 8 years in the USSR and says that, after seeing the Russians dance, she felt discouraged. "They put their whole selves into it and really work at dancing," she added. Fourth was Dorothy Richmond, of Arlington Heights, Ill., a former cotillion leader. She agreed with us that main interest at present, especially among adults, is in Latin American dances, notably Cha Cha.

CNADM faculty member Marjorie Duckett, of Memphis, Tenn., offers a free 1-hour practice session after her classes, with a "coke break" for a student get-together. (Result: a waiting list.) She has teachers' courses in her studio and also has classes in a local school and in Memphis' 19th Century Club . . . Clarice Mayer, formerly of Chicago, is now ballroom teacher and social directress at the Johnina Hotel in Miami Beach. Though she teaches all rhythms, she reports that the great demand in Fla. is for Latin American.

In their spacious studios in Northtown, Chicago, Don and Corinne LeBlanc have classes ranging from pre-teens to adults. Don also advertises "dancing lessons in your own home or recreation room" . . . George and Peggy De Marlos, from the LeBlanc studio, are currently enjoying a big success performing at the Palace Hotel in Teheran, Iran — and also enjoying the luxury of having to do only 1 show a night. They have presented their dancing act in London, Barcelona, Lisbon, Athens, Beirut and Cairo.

Talk of the town at the moment is the Chicago *Sun-Times* Harvest Moon Festival. Finals will be held Nov. 22 at the Chicago Stadium. Prizes amount to more than $5,000, plus club and TV dates. Contest will feature fox trot, waltz, cha cha, tango, free style, high school jitterbug and adult jitterbug.

Betty Dybdahl, of Corning, Iowa, has noticeably increased her enrollment by co-operation with the schools. Her card and ad are distributed to 6th graders and up; in return she helps the schools with shows. She says students still prefer R 'n' R. At her studio she also has adults . . . Jack Wolfram and the DeBartolos will teach ballroom for CNADM at their Nov. 2 meeting.

Louise Ege

JOHN CLANCY
Ballroom Routines
featuring "HAITIENNE MERENGUE"
write for free Literature
218 W. 47th St. N.Y.C. 36

MORE DANCE STEPS
"Easy Cues for Ballroom Dances" ($2 Postpaid) contains 20 steps for each dance: Tango, Rumba, Samba, Mambo, Fox Trot, Waltz, Swing (Jitterbug)
MEL DAY DANCE STUDIOS
3640 State Street Boise, Idaho
Write for Brochure on Dance Vacations

Alex Desandro
(pupil of world's champion Victor Sylvester)
— COACHING FOR COMPETITIONS —
Lessons for amateurs and teachers in
"ENGLISH STYLE"
Quickstep — Waltz — Foxtrot — Tango
Hotel Ansonia • B'way & 73 • SU 7-4657

"AUTHENTIC CALYPSO"
DIAGRAMS & ACTION PHOTOS
p.p. copy $2.50
"CUBAN DANCER'S BIBLE"
(RUMBA-MAMBO) $1.98
ROBERT LUIS
36 Central Park So., N.Y.C. EL 5-7990

DONALD SAWYER
BALLROOM DANCING
Write for new list of Teacher's notes
150 E. 53rd St., New York 24, N. Y.
PLaza 5-9785

CAM Records

1. Intermediate Tap Dancers "I Got A Song Got A Dance	T-100-1	Routine designed for solo or group performance.
2. Junior Tap Dancers "I'll Take A Long Shot On You"	T-100-2	Novelty routine with the "cute style" approach.
3. Beginners Tap "Shake Shake Shake"	T-100-4	Designed for the 3, 4 and 5 year old students.
4. Intermediate Ballerinas "Girl In The Shadows"	B-100-3	Modern ballet routine designed for young ladies.
5. Beginners Ballet "Time To Say Goodnight"	B-100-6	Music box lullaby created for 3, 4 and 5 year olds.
6. Modern Dance "Mister Smarty"	M-100-1	Designed for the junior and advanced dancer.
7. Modern Dance "The Devils Pad"	M-100-2	Jazz routine integrated with the latin beat.
8. Modern Dance "Live Live Live"	M-100-3	Production opener designed for intermediate dancers.
9. Hawaiian Rock And Roll "Rock And Roll Olapa"	BR-100-8	Cute dance routine designed for young and old. A novelty number that could be another "bunny-hop" craze.
10. Cha Cha Cha "I Don't Wanna Cha Cha Cha"	BR-100-1	Designed to teach the ballroom phase of the Cha Cha Cha.
11. Tango "Ting Tango"	BR-100-5	Designed to teach the ballroom phase of the Tango
12. Lets Go Bop Bop Boppin "Spank Your Feet"	BR-100-3	Teen Age rock and roll dance routine designed to attract this age group and instruct them for the ballroom.

ROCK 'N ROLL OLAPA

order your CAM RECORDS thru

G & M ENTERPRISES

Box 20707
Pico Heights Station
Los Angeles 6, Calif.

THE LATEST DANCE SENSATION

Created By

TOM POWERS

AVAILABLE IN SINGLES OR ALBUMS

STUDENT'S ALBUM PRICE $2.49

SCHOOL OF AMERICAN BALLET
Official School of the New York City Ballet Company

Faculty:
GEORGE BALANCHINE, *Chairman*
FELIA DOUBROVKSA
HELENE DUDIN
ANATOLE OBOUKHOFF
MURIEL STUART
ANTONIA TUMKOVSKY
PIERRE VLADIMIROFF

LINCOLN KIRSTEIN President and Director
EUGENIE OUROUSSOW Executive Director

2291 BROADWAY, NEW YORK 24
TRafalgar 7-9208

Bachelor of Arts Degree with a Major in Dance
Combines professional training with a liberal arts education
JORDAN COLLEGE of MUSIC
BUTLER UNIVERSITY Indianapolis, Indiana

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Information sent upon request
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: WEbster 9-3772

EDNA LUCILE BAUM
Special Classes for TEACHERS
* DECEMBER 28-29-30
Write For Information:
660 North Dearborn Street
CHICAGO 10

BFA IN ballet
DAVID PRESTON, DIRECTOR
Texas Christian University
FORT WORTH 9, TEXAS

Severo Ballet
SCHOOL and WORKSHOP
for serious students of classical ballet.
Phone TEmple 1-7254
4835 Woodward—Detroit 1, Michigan

PART X

CHASSÉ

BY THALIA MARA

PHOTOS BY JACK MITCHELL

The step **chassé** derives its name from the French verb **chasser,** meaning "to chase." This is a literal description of the action of the feet in the performance of the step.

Chassés may be performed forward, backward, and sideward, and in all the directions of the body, i.e.: **éffacé, croisé, en face, écarté,** etc.

The simplest form of **chassé** is a sliding movement **par terre,** performed either **en avant, en arrière,** or **à la seconde,** with no spring or jump involved.

Chassés performed in a series do involve springing with the feet, although this is a **terre à terre** step rather than a step of high elevation. Performed in a series, **chassés** may be used to traverse the stage diagonally, straight across, from back to front, or from front to back. A dancer performing a series of **chassés** correctly gives the effect of skimming along the surface of the floor, light as a feather and airy as a breeze.

The step may, of course, like all basic ballet steps, be used in combination with other steps. For example: **chassé, chassé, assemblé dessus, entrechat quatre.**

In the simple **chassé par terre,** performed **en avant** (it may also be **en face, en croisé, en croisé,** or **en éffacé**), the dancer begins from 5th pos. After a **demi-plié** with both knees, the dancer slides the front foot forward to 4th pos., keeping both heels firmly on the floor and taking the weight of the body forward with the movement so that the weight is distributed equally over both feet. Now the dancer transfers the weight to the front foot, straightening both knees and pointing the back foot. The **chassé** may end here or it may be completed by closing the back foot into 5th pos. either with straight knees or in **demi-plié.** The movement may be reversed for a **chassé en arrière,** and it may also be performed **à la seconde** by sliding the working foot to 2nd pos. in the same manner.

Although **chassé** is a basic step, performing it in a series is not easy to do correctly. If the dancer is performing the series of **chassés en avant** (either straight forward or in **éffacé** or **croisé**) he begins either in a back corner of the room or at the back of the room, depending upon whether the **chassés** are to be performed traversing the room diagonally or from back to front. Once again he begins from 5th pos. After a **demi-plié,** he springs into the air in a tight 5th pos. (as in simple **soubresaut**), alights on the back foot with the front foot at the **cou de pied devant,** and immediately slides the front foot (toes leading) to 4th pos., taking the weight forward with the foot so that the weight equalizes over both feet. At the last second the weight is transferred to the front foot, the front knee remaining bent, the back knee straightens and the back foot points. Then the back foot is brought up to the front foot as the dancer agains springs into the air in 5th pos. and the whole sequence of movement is repeated. If the sliding action of the front foot does not begin from the instep of the back foot, the appearance of the step will be ungainly.

To perform the series of **chassés** backwards, reverse the sequence of movements. To perform the series sideward, slide the front foot, each time, to 2nd pos.

To change feet, so that one performs **chassés** alternately with the right and left foot while travelling forward, pass the foot to 1st pos. each time rather than to 5th, and continue the movement of the foot, sliding it forward so that it passes through 1st pos. to 4th pos. The spring is now taken off one foot, with the other stretched and pointed behind.

The series of pictures from 1 through 4 concerns the execution of the simple **chassé par terre en avant.** Nos. 5 through 10 depict the **chassé** as it is performed in series, travelling **en avant** in **éffacé** pos. and springing into the air each time.

DO'S 1

1. The dancer performs a **demi-plié** in 5th pos. preparatory to beginning the first movement of the **chassé.** The back is straight, the knees well bent and pressed outward over the toes, the heels are firmly pressed into the floor. The arms are held, simply, in 5th pos. low, the head is inclined toward the back foot. Since our photographs show the **chassé** being performed **en croisé,** the dancer's body is turned to a three-quarter pos., direction **croisé.**

DO'S 2

2. The front foot is taken forward, sliding along the floor. The knees are still well bent in **demi-plié,** weight equally over both feet, heels both firmly pressed into the floor. The arms are raised to 5th pos. front, the head remains inclined toward the back leg. Note that the body must be kept well lifted out of the hips, the shoulders kept low and relaxed.

Our model is Royes Fernandez of American Ballet Theatre (see p. 49 for more).

DO'S 3

3. The weight is transferred to the front foot and at the same time both knees are straightened and the back foot is pointed. The arms open outward. The head and body may remain inclined to the same side or they may be inclined toward the front leg as the body straightens. Care should be taken that the heel of the front foot is well turned forward throughout the movement of the **chassé** and that the back leg is well turned out on the point.

DO'S 4

4. The **chassé** may finish in 4th pos. or it may be closed in 5th pos., either in **demi-plié** or with straight knees. Here we see the closing in **demi-plié,** with the head now inclined toward the front leg. This **chassé en avant** may be performed in **éffacé** pos., or straight front, in the same manner as shown here.

(Over)

"ACROBATICS"
Specialized Training
JOE PRICE CO. 5-8877
1697 Broadway Suite 302 N. Y. C.

STEFFI NOSSEN SCHOOL
of Westchester
CHILDREN TEEN AGERS ADULTS
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0785

CHALIF
A Wealth of Dance Material
THE WHAT ** THE WHEN **
THE WHY
ROUTINES CLEARLY DESCRIBED
1,000 Varied Dances
Complete Ballets
Chalif Textbooks
Music for Exercises
Chalif Folk Dances
Records for Ballet Technique
Complete Descriptive Catalogue
CHALIF PUBLICATIONS
P.O. Box 224 Chatham, N. J.

NEW RELEASES
BABY & CHILDREN'S ROUTINES
by
AL GILBERT
• Original baby routines, psychologically designed to fit the youngest pupil.
P.O. Box 36479, Hollywood 36, Calif.

The Technique of
Spanish Dancing
and **Zapateados** (heel clicks)
$3 post paid, (No C. O. D.'s)
NICHOLAS TSOUKALAS
728 Lawrence, Detroit 2, Mich.

PERRY-MANSFIELD
School of the Theatre and Dance
Steamboat Springs, Colorado
July and August
Charlotte Perry, *director*
Barney Brown, *assoc. dir.*
SUMMER THEATRE FESTIVAL
in the new
JULIE HARRIS THEATRE
Address Portia D. Mansfield
Nov. 1-May 1 — Carmel, Calif.
Box 4026

NATIONAL ACADEMY OF BALLET

A non-profit membership organization for teachers

CHRISTMAS SEMINAR

Ballet Teachers & Students

Dec. 27, 28, 29

HOTEL McALLISTER ***MIAMI, FLA.***

FACULTY: **Thalia Mara**
Arthur Mahoney
Thomas Armour

FOR INFO: **Thomas Armour, S. E. Rep., National Academy of Ballet**
320 N. E. 5th St., Miami, Fla.
Sec'y, 117 W. 54th St., N.Y. 19, N.Y. JUdson 6-3799

photography by

FLATOW

Studio and Location Assignments

STAFF PHOTOGRAPHER
DANCE MAGAZINE

CHelsea 3-2262 — 75 Bank St., N. Y. C. 14

INTERESTED IN CHRISTMAS ITEMS?

See "Dance Christmas cards" Page 93

See "Dance Calendars ..... Page 85

See "Ballet Notepaper" ..... Page 25

Books & Other Christmas *Gift Suggestions* ..... Pages 61 & 78

CHATILA'S FAMOUS

Skin-tite

LEOTARDS

The perfect form fitting garment made of 100% nylon Helanca — the miracle fabric that stretches to fit. Comes in crew neck, turtle neck, scoop and V neck. Short, long or cap sleeves; all colors.

TIGHTS

Wonderful wearing originals by Chatila snug fitting, wrinkle free; easy to wash—no need to iron; all colors and sizes.

BALLET SLIPPERS

fine leather, fully lined with pleated toe; all sizes

A. Chatila & Co.

Manufacturers of Better Dance Wear
5719 18th Ave., Brooklyn 4, N. Y.

DO'S 5

5. The dancer stands ready to begin a series of **chassés** in **éffacé.** The body is turned to a three-quarter pos. direction **éffacé.** The weight should be forward over the balls of the feet, the body well centered and well lifted, the shoulders relaxed, the head inclined toward the front shoulder, the eyes looking straight out.

DO'S 7

7. On the spring into the air the feet should be well pointed and well crossed in 5th pos., the knees perfectly straight. The arms have now opened to 3rd pos. high. As this **chassé** is being performed in **éffacé devant,** the body should incline slightly to the back from the waist up and the head should incline toward the raised arm.

DO'S 6

6. The first movement preceding any spring is always a good **demi-plié.** The arms now are raised to 5th pos. front. This is the transitional position through which the arms should always pass as they move from one position to another in order to show good balletic form. Espinosa termed this the "gateway" position — a very apt term.

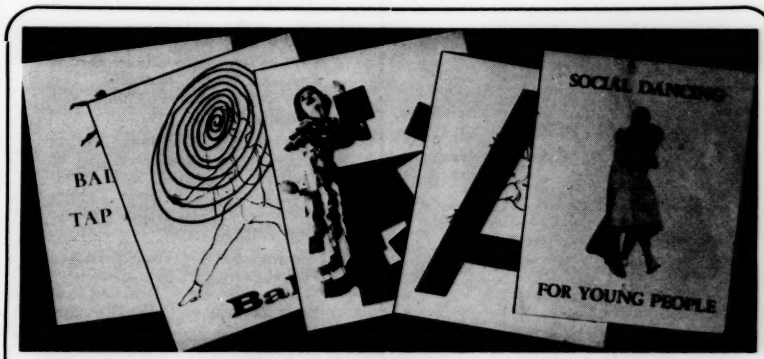
DO'S 8

8. The spring finishes on the back foot with the front foot raised slightly to the front of the supporting ankle, toes grazing the floor. The back knee is well bent in a good **demi-plié;** the body, arms and head retain their form. It is most important that the front foot be close to the ankle of the supporting foot at this point in the execution of the **chassé** so that the sliding movement which follows will have good form. *(Over)*

Curtain Call Costumes, inc.
Box 583 — York, Penna.

Famous for Continuous Leadership in Ready Made Recital Costumes
Manufacturers & Designers

ONLY **$3.50** PER MONTH for a 3 line ad, in our yearly listing of Dance Schools. Mail today to DANCE Magazine, 231 W. 58th St., N. Y. 19, N. Y.



BUILD YOUR SCHOOL ATTENDANCE WITH ATTRACTIVE DANCE FOLDERS

NEW LOW PRICES NOW IN EFFECT

You can bring new students to your school by means of these colorful, attractive folders. Mail them. Distribute them by hand. Get them in circulation and you will find they are persuasive salesmen for your school. Folders are printed with your school name, address, phone number and the types of dancing taught.

Increased volume has made it possible for us to offer the folders at new low prices. Take advantage and place your order without delay. Use handy coupon below for samples and new price list.

PRICES

500 Folders	$17.00	500 Envelopes	$ 8.50
1000 Folders	22.50	1000 Envelope	11.50
Additional folders over 1000	19.50 M	Additional envelopes over 1000	9.85 M

In your selection you may combine a number of different folders in making up your order. A minimum of 100 per design.

CUT OUT AND MAIL THIS COUPON

RUDOLF ORTHWINE CORPORATION
424 West 33rd Street, New York 1, N. Y.

Dear Sirs: Please enter my order for the following:—

_____Social Dancing for Young People _____Ballroom Dancing
_____Modern _____Teen Age Dancing _____Ballet _____Ballet & Tap
_____Modern Jazz _____Modern Teen Age Dancing _____Acrobatics

Enclosed please find ☐ Check (or M O) ☐ in the amount of_____
also copy for imprinting. Total _____Folders _____Envelopes.

NAME_____STREET_____

TOWN_____ZONE_____STATE_____

for your convenience

DANCE Magazine's

Reader Service Mailbox

DANCE PICTURE ALBUMS

$1.00 Each

Sets of exquisite dance photographs. Each contains five separate pictures, ready for hanging.

Album #1 — Five Ballet Portraits: Maria Tallchief & Frederic Franklin • Igor Youskevitch • John Kriza • Margot Fonteyn • Radio City Music Hall Ballet.

Album #2 — Varied Dance Portraits: Alicia Alonso • Martha Graham • José Limón & Co. • José Greco • Paul Draper.

Album #3 — Favorite Film Dancers: Gene Kelly & Vera-Ellen • Fred Astaire • Marge and Gower Champion • Ray Bolger • Moira Shearer in "Red Shoes."

Album #4 — Great Moments in Ballet: Pavlova in "The Dying Swan." Danilova and Massine in "Gaité Parisienne" • Nijinsky and Karsavina in "Spectre de la Rose" • Markova & Dolin in "Giselle" • Original cast of "Fancy Free."

TEACHING AIDS

THE GRADED SYSTEM

by Carolyn Parks

$1.00

Lesson plans for four-year course in classic ballet by a successful teacher.

STUDIO MANAGEMENT

by Toni Holmstock

$1.00

Handbook of dance school management. Includes simplified bookeeping and recital ideas.

BALLET SOUVENIR PROGRAMS

2 for $1.00

The handsome books sold in theatre lobbies. Many are collectors' items.

BALLET THEATRE: 1946-47, 1947-48, 1949-50, 1950-51, 1952-53, 1953-54, 1955-56, 1957-58

BALLET RUSSE DE MONTE CARLO: 1942, 1943-44, 1945-46, 1946-47

ROUTINES

Generous selection of tots', beginners', intermediate, advanced and professional routines by Manning, Tomaroff, Vestoff. Send for free descriptive lists.

BACK ISSUES

Fill in on your DANCE Magazine collection.

Three most recent issues — 60c each

All others, back to June 1937 — $1.00 each

American Dancer (June '27-Jan '42) — $1.00 each

CUT AND MAIL THIS FORM TODAY

Send me the following items. My check for $_____ is enclosed.

Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling. (N. Y. C. residents add 3% sales tax)

Picture albums ☐ #1 ☐ #2 ☐ #3 ☐ #4

☐ Graded System

☐ Studio Management

☐ Souvenir Programs (list selections on separate sheet)

☐ Back issues (list selections on separate sheet)

☐ Routine lists (no charge)

Name_____ Street_____

City_____ Zone_____ State_____

DANCE Magazine 231 West 58 Street New York 19, N. Y.

DO'S 9

9. In sliding the foot to 4th pos. the weight must be taken forward with the foot so that it equalizes over both feet. The knees, of course, must be well opened outward; the front leg, in particular, must be watched for good turnout so that the heel of its foot is always forward. The upper body, arms, and head never lose their good form. Note the rounded elbows—neither too bent nor too straight.

DO'S 10

10. At the last moment of the slide forward the weight changes to the front foot with the front knee retaining its **plié**. The back leg stretches straight. The entire impulse of the step is forward and the whole feeling is one of lightness. From this point the back leg is brought forward to meet the front leg as the dancer once again springs into the air in 5th pos., as in photo #7.

DON'TS 1

1. If the weight of the body is not taken forward on the sliding movement of the front leg, but is allowed to remain over the back foot, the result will be a lagging and halting movement, for the weight will not equalize over the feet in 4th pos. Instead of giving the appearance of skimming lightly over the floor, the dancer will appear heavy, awkward, and unbalanced.

DON'TS 2

2. Here we see a common fault in students who do not thoroughly understand the body directions. The upper body has been turned too far toward the front and the **éffacé** line is lost. Shoulders should be aligned to hips. In **éffacé** the hips face the corner of the stage or room and the shoulders align, right shoulder over right hip, left shoulder over left hip. The audience sees both hips and both shoulders, but from a three-quarter angle.

(More Next Month)

Headquarters for

if you do not have our illustrated 96 Page Wholesale Catalog, kindly write for one. Please advise type of business.

GORDON NOVELTY CO.
931 Broadway, New York 10, N. Y.

HATS
CANES
HULU SKIRTS
MASKS
WIGS
MUSTACHES
BEARDS
TRICKS
PUZZLES
TOYS
TAMBOURINES
FANS
COSTUMES
XMAS ITEMS

HOFFERT
Chicago Theatrical Shoe Co.
Everything for the Dancer

BALLETS
LEOTARDS
COSTUMES
TIGHTS

FOLLOW THE TREND

Be Fashionable While Dancing

CAN BE WORN FOR ALL OCCASIONS

ALL COLORS • ALL SIZES

•

America's Largest Show Rooms and MAIL ORDER FACILITIES

— Announces —

NEW CATALOG *JUST OFF THE PRESS* **FREE**

Write for your NEW FREE CATALOG

ALL ORDERS SHIPPED SAME DAY AS RECEIVED

HOLLYWOOD HEADQUARTERS
6816 HOLLYWOOD BLVD.
HOLLYWOOD 28, CALIF.

CHICAGO HEADQUARTERS
6 EAST LAKE ST.
CHICAGO, ILLINOIS

MAIL ORDERS FILLED FROM THESE TWO LOCATIONS

STUDY WITH A RECOGNIZED AUTHORITY

Eileen O'Connor

Author of
"Flexing for Ballet"
"Elementary Full Point Ballet Technique"
"Intermediate Full Point Ballet Technique"

CLASSES: 1958-59 SEASON

CLASSIC BALLET TECHNIQUE
POINTES, FLEXING, CHARACTER

PREPARATORY BALLET FOR CHILDREN.
SPECIAL ADULT BEGINNERS COURSE.
ADVANCED TECHNIQUE AND CHOREOGRAPHY

Miss O'Connor will interview applicants
Weekdays 6-6:30 *Sats.* 2-2:30

Special Features:

**Classes limited to 10 students*
**Detailed correction of your faults*
**Miss O'Connor teaches every class*

ACADEMY OF BALLET PERFECTION
156 W. 56th Street, New York 19, N. Y.
CO. 5-9545 EL 5-1636

You can study Ballet in
LONDON, PARIS, COPENHAGEN
MOSCOW
ROME, VIENNA, STOCKHOLM

Teachers, Students, Balletomanes
Here's your chance of a lifetime

BALLET PERFECTION
EUROPEAN STUDY TOUR

personally organized, directed, and accompanied by

Eileen O'Connor

Send your Application NOW for this JULY 1959 TOUR

TEACHERS: Please request
Special Brochure "G"
For information please write to

EILEEN O'CONNOR
ACADEMY OF BALLET PERFECTION
156 W. 56th Street, New York 19, N. Y.
CO. 5-9545 EL 5-1636

MUSIC FOR DANCERS

(Continued from Page 15)

sorbed in the experience that he will forget all about you. Now is the time to be your most tactful, so that, without hindering his creative process, you can direct his efforts constructively."

Mrs. Gilbert drew heartfelt reactions from the many dancers in her audience when she mentioned "Mrs. X." "I'm sure you have run up against her," she said laughingly. "Mrs. X is the beloved little lady who is at the school when you arrive. She plays 'Country Garden' for everything, and she really doesn't like modern dance. 'All that rolling about on the floor, dear,' she says condescendingly. 'They did such *pretty* dancing,' she opines, 'before you arrived.' "

"The composer for dance," says Mrs. Gilbert, "is in very much the same position as the dance accompanist: His score gets only secondary attention in performance, and he, too, must really love dance in order to find reward for his efforts.

"If dance is choreographed to an already written composition, the dance, strictly speaking, becomes the accompaniment. Usually it is more satisfactory to have the accompaniment composed for dance; then the dance and music become interdependent. The composition should be discussed at length, the composer writing a movement as soon as understanding is arrived at. Long passages of silence may be composed where the dance is self-sufficient."

Mrs. Gilbert gave advice on the selection of music for dance:

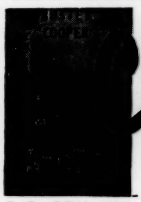
"Don't ask your accompanist to cut music. It's all right to use one complete movement from a longer work. But cutting the middle out of a composition because it fits your dance would be like cutting the orange part out of a painting because it matches your drapes.

"Know when to use parallel and when to use complementary accompaniment. Parallel accompaniment is music so fitted to the movement that it supports the movement itself. Complementary accompaniment supports what is behind the movement — the mood — and often supports it by contrast."

In the early part of her discussion, Mrs. Gilbert had defined her terminology: ". . . Melody is any succession of tones, one after the other, whether you find them pleasing or not . . . Music must have rhythm and form. It may or may not have melody and harmony; but if they are lacking you will miss them. . ."

To show us what she meant by phrasing,

WHOLESALE
DANCE SUPPLIES
Teachers: Write for our catalog & whlse. prices.
Style Queen, inc.
1536 West 7th Street
Los Angeles 17, Calif.



P. O. BOX 4952 • DALLAS 6, TEXAS

Leo's, Chicago; Maurice Danswear, Detroit; Loshin's, Cincinnati; Herbet, La Mendola, Robert Fink, N. Y.; Heckmann's, New Oreleans; Trep-Art, Milwaukee; Sammie Stone, Long Beach; Preston Dance Supply Co., Dallas.

Teachers!
TAP Routines
by Jack Manning

(partial list)
Most Popular Numbers
Novelties • Intermediate
Advanced • Beginners

1 Spoon Time. *(Playing spoons in Chef costume.)*

10 Number Please. *(Telephone tap story. Boy and girl.)*

11 Climbin' High. *(Novelty tap dance Ladders-group. Special music 50c extra.)*

20 Tap Dance Sitting Down. *(Line-up of girls. Big tap ensemble number.)*

24 Technique vs. Swing. *(Court Room Scene—good opening—cast of eleven.)*

29 Soft Shoe Cane. *(Solo or group. Lots of style, top hat and tails.)*

45 Adv. Syncopated Waltz Clog. *(It's different.)*

Single routines $1.00
5 routines $4.00 10 routines $7.00
N.Y.C. Residents add 3% sales tax
(Please order by number. Full Catalog on Request.)

BOX 10, MANNING
Dance Magazine
231 W. 58 St. New York 19, N. Y.

THE FABRIC CENTER
for all your
COSTUME MATERIAL
IT'S KALMO'S FOR
FABRICS
PATTERNS
SKETCHES
TRIMMING
ACCESSORIES
RECITAL LEOTARDS

IN NEED OF SPEED?
TRY OUR SUPER SERVICE DELIVERY
...1 TO 3 DAYS.

NOW is the time to reserve the
NEW KALMO Catalog

KALMO TEXTILES, INC.
123 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

The organization of which your dance teacher is a member

DANCE MASTERS OF AMERICA

A national organization of dance teachers which is rigidly selective with a high standard of requirements that must be fulfilled by every member. Members must prove themselves as qualified teachers both from a professional and personal basis.

Teachers who are interested may write for information regarding membership

Dance Masters of America
601 N. Division Street
Salisbury, Maryland

she played "Swanee River," having us call out the proper mark of punctuation — comma, semicolon, period — each time she paused. To bring tone color to our attention, she had us close our eyes and imagine we heard "Swanee River" being played consecutively by various solo instruments, then full orchestra.

"The difference in the imagined sounds you have just heard," she told us, "is what you must be aware of when you choose your accompaniment. Dancers must learn to choose the instrument that will give the right tone color for their work."

She picked up a drum and struck it at various spots and in varying rhythms as she spoke: "A drum is usually available, and anyone can play it. It is capable of different tones, depending on where it is struck. It is good for walking exercises, whereas a gong is not. But a drum lacks variety of tone color, and is usually not the best instrument to accompany dance."

On the stage were two upright pianos placed side by side. Both had the tops up, and one had the front off, both top and bottom. Mrs. Gilbert turned to this skeleton instrument.

"Here is the instrument that will give the widest variety and the most satisfactory accompaniment for modern dance. Explore it in all its ramifications, using it as a percussion instrument." She took up a fleece tympani beater, a xylophone stick, a bunch of bamboo splinters disassembled from a place mat, and a nail file. Each was run in turn across the exposed strings. The sounds produced were different, imaginative and stimulating.

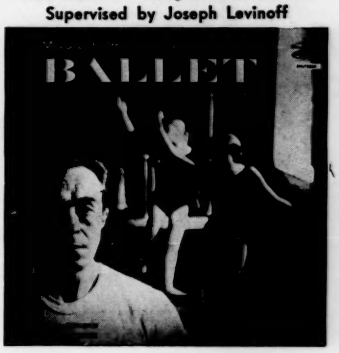
"If your piano is a grand, slip pegs under the strings, or weight the strings with wood or metal blocks. For a brief passage, hold your hand (on an upright your hand or foot) against the strings. We have taped sheets of metal foil to this one with masking tape. And don't worry, you're not hurting the piano."

At UCLA, where all dance majors take Mrs. Gilbert's course, "Music for Dance," each student is given the opportunity of improvising accompaniments on the standard and on the percussive piano. Each dance thesis presented for graduation must include an original score. The success of the Gilbert method was delightfully demonstrated by Stella Nakadate and Sonia Czerniski. As a joint thesis, they had worked out a spoof on Cubism, "To Hang Is to Dangle," choreographed and performed by themselves to their own score and voice commentary. This is the only thesis that has ever been presented

(over)

HOCTOR
A DIVISION OF DANCE RECORDS, INC.
PRESENTS
THREE NEW 12" L.P. RECORDS
FOR THE DANCE CLASSROOM

HLP-3003 — Baby Bar & Center
Supervised by Joseph Levinoff



HLP-3007 — Int. Bar & Four Variations
Supervised by Patricia Bowman

HLP-3010 — For Ballroom Students
16 beautiful selections recorded specifically for your ballroom students tempoed for teaching and free dancing

AT YOUR DEALER—OR ORDER DIRECT
Immediate Delivery
DANCE RECORDS, INC.,
WALDWICK, NEW JERSEY

60

Years of Success

MAHARAM

Old in Years . . .

Young in Ideas!

Catering to the Dance School Teachers and Costumers throughout the Nation!

Once again MAHARAM looks forward to "livening-up" the coming season with its most exciting and glamorous line of fabrics, trimmings, and accessories—everything to insure the success and novelty of your forthcoming recital.

Avail yourself of our sketching service!

The House of Service

MAHARAM
FABRIC CORPORATION

New York: 130 W. 36 St.
Chicago: 412-20 N. Orleans St.
Los Angeles: 1113 South Los Angeles St.

MUSIC FOR DANCERS

(Continued from Page 81)

and passed at UCLA with absolutely no change. Audiences have loved it, and the Idyllwild audience was no exception.

Miss Czerniski danced her own solo work based on Robinson Jeffer's *Medea*. For this moody work, percussive piano would not have been the answer. An original score was provided by Ralph Swickard, who wrote for saxophone, guitar and mezzo-soprano. "The scene has been relocated to Northern California," Mrs. Gilbert explained. "The saxophone was chosen because it is symbolic of the jazz idiom, the guitar because of California's Spanish heritage, and the mezzo-soprano because the dance is about a woman."

"Sometimes the ideal accompaniment is no accompaniment. We planned Stella Nakadate's 'Vertigo' that way. But at the last moment we grew apprehensive that the audience — which sometimes provides just the right accompaniment by its exclamations and laughter — would provide just the wrong accompaniment by rattling programs and coughing. We hit on a monotonous organ accompaniment that enveloped the dance, not supporting the dancer but creating a parallel mood."

"Get your dancers to compose to the absolute limits of their ability," she suggested, and two of the dancers played a composition in 7/4 time, Spanish in flavor, by Joan Nicholson and Jerry Jackson.

"When dancers study dance, they must also study the history of the period they are going to dance about, and the life of the character they are portraying. The same must be done when they study music composition. That is the only way they will be able to catch the style of a period in addition to its techniques and cliches."

As the dancers finished the 7/4 work, the wind rippled the overhead canvas. "Very nice," observed Mrs. Gilbert, "we'll write that into the score!" "And now," she added, "we'll conclude with another bit of nonsense. Mr. Jackson is presently on tour in Havana, so Stella Nakadate will dance the part he choreographed for himself in our concluding work. "It is done with Joan Nicholson, again to a joint original score. You will hear the dancers recite the lines of the delightful verse the dance is based on, Lewis Carroll's "Jabberwocky."

Bella Lewitzky, who had performed with her group the night before, accurately summed up the afternoon as "an amazingly clear treatment of an amazingly obscure subject." *THE END*

CLASSIFIED

For Sale: Two-story dance studio & home. Wash. State. Al Residential — Large Lot & plenty of parking — terrific opportunity for couple — All types of Dancing — Established 12 yrs. Write Box A-44, DANCE Magazine, 231 W. 58 St., NYC.

Come to Florida — FOR SALE — Largest dance studio in one of the fastest growing cities in the U.S. Greatly respected—very prosperous—low overhead — reasonable investment. Write Box A-43 DANCE Magazine, 231 W. 58 St., NYC.

Female Dancing Teacher desires position in Westchester, lower Conn., NYC, or NJ. Proficient in all types of dance. Have car, will travel. Call Owens 9-4294 or write to Selma Rothstein, 306 Devonia Ave., Mt. Vernon, N.Y.

Ex-principal dancer of Royal Ballet and teacher at Royal Ballet School, London, is interested in appointment in USA. Artistic direction — Choreography — Teaching. DANCE Magazine, Box A-46 231 W. 58St., NYC.

Active dance school for sale NYC suburb Write Box A-45 DANCE Magazine, 231 W. 58 St. NYC.

LEGAL NOTICE

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS of August 24, 1912, as amended by the acts of March 3, 1933 and July 2, 1946 (Titles 39, United States Code, Section 233) of DANCE MAGAZINE, published monthly at New York, N. Y. for October 1, 1958.

1. The name and address of the publisher, editor and business manager are: Publisher: Rudolf Orthwine, 231 W. 58 St., New York City; Editor Lydia Joel, 231 W. 58 St., New York City; Business Manager: Jean Gordon, 231 W. 58 St., New York City.
2. The owner is Rudolf Orthwine, d/b/a DANCE Magazine, 231 W. 58 St., New York City.
3. The known bondholders, mortgagees and other security holders owning or holding one percent or more of total amount of bonds, mortgages or other securities are: NONE.
4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also, the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner.

(Signed) Rudolf Orthwine, *Pub.* & *Owner. Sworn to and subscribed before me this 11th day of September, 1958.*
(Signed) Walter Frising
Notary Public, State of New York
Commission expires March 30, 1960.

new

splash-lurex tights

Your leglines make headlines in the walking glitter of Helanca nylon tights splashed with vertical threads of shimmering silver Lurex. Stretch waistband with elastic silver Lurex. Send for yours now in choice of red, white or black.

#602 Children (3-6X) (7-9) $4.95
#603 Adults (10-14) (14-18) $5.95

Add 25c postage first item; 5c additional.

Another "dancer's first" from

TAFFY'S
DANCE WEAR
138 The Arcade Dept. G
Cleveland 14, Ohio

KATE SHEA
Fabrics & Accessories for dance schools. Everything for your costume needs.
Send for price list
112 West 44 St., NYC JU 2-1734

LA RAY BOOT SHOP, INC.
"Everything for the Dancer"
SHOES LEOTARDS ACCESSORIES
Agency for Freed's English Toe Shoes
Write for Free Catalog "LR"
107 West 46th St., New York 19

TEENAGE BEHAVIOR

BY ANTONIA DOBROSLAVIC

Some people seem to be born with charm and grace; others have to develop these admirable qualities. Professional dancers almost always have them, since they have had the special advantages of good body training and the opportunity to live with the arts and appreciate them. But an understanding of the arts is within the grasp of everyone, professional or not, and it has its effect in the development of personality.

The dance student should, among many other things, learn that all movement must be beautiful — and not just his class studies. The student must also be aware of qualities of sound. A well-modulated voice, distinct and clear, is very attractive. It also helps avoid the use of ugly facial contortions or wild gestures.

Teenagers are frequently over-boisterous and noisy. There is no harm in this, but there are times when loud talk and over-activity can be most annoying to others. Public conveyances frequently are the scene for such behavior, causing great irritation and inconvenience to other passengers. It is interesting to note that dance students, as a rule, are less guilty than most of this type of behavior.

The awkwardness and uncertainty of the teenager is part of growing up. The dance class seems to absorb surplus energy, and at the same time helps to give the body and mind the training in coordination and subsequently the poise necessary for the graceful handling of the body. The dance student is therefore more secure in the handling of his body and less awkward in his behavior. The necessity to cover up awkwardness with loud talk, coltish and, sometimes, unseemly behavior is, therefore, obviated.

The concentrated attention on an activity of interest which combines the discipline of the mind and body, apparently tides the teenager over that uncertain period between childhood and adulthood.

The parent and teacher who is aware of this welcomes the opportunity to have teenagers study dance without any thought of professional careers. *THE END*

For
Complete Ballets — Novelties in Ballet & Tap — Pantomime — Modern Dance — Hindu — Jazz — Baby Dances
Write:
KATHLEEN KAVANAGH
Johnstown, N. Y.

RUTH WALTON
Modern Dance Studies for Tots
(*Routines with Records*)
MODERN • MODERN JAZZ • MODERN TAP
Write: *MO* 2-9062
233 *W. 99th St., N.Y.C.*

PERSONALIZED SERVICE for TEACHERS
Recital Plans
Tap and Ballet Routines
Costume Sketches
Write us your needs. Catalogue available
ANN DANSETTS
Box 3, 5300 4th St., N.W., Wash. 11, D.C.

FOR TEACHERS!
COMPLETE MUSICAL SHOWS — original plots — songs — dances — Also, SPECIAL MATERIAL groups, triples, doubles etc. Year round material instruction for teachers and students.
For details visit, write or call CHARLES LOWE
1650 B'way, N. Y. C. CO 5-8973 or SU 7-0500

EVA VARADY ROUTINES
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List
Carnegie Hall, New York 19, N. Y.

HINTS for the DANCER
Body Placement for balance and control
Technique for multiple pirouettes
50c — P.O. Box 1614, Chicago, Ill.

3 NEW ROUTINES
GREAT FOR RECITALS
#331 CALYPSO: GROUP CHARACTER
#430 CHAIR DANCE: SUPER NOVELTY
#517 THE CONTINENTAL: 2½ CHO.
GREAT TAPS
$2.00 Each Or 3 For $5.00
Send Check Or M.O. JIMMY HAMILTON
3146 FRANKFORD AVE. PHILA. 34, PA.

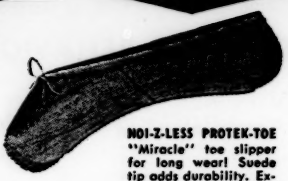
Send For Free Illustrated Circular
ACROBATIC Supplies
BOOKS, BELTS, Mats, Routines Etc.
JAMES A. ROZANAS
10412 S. St. Louis Ave., Chicago 43, Ill.

RELIABILITY & SATISFACTION
IN EVERY ARTTI RECORD
TRUE METRONOME BEAT
PRACTICE & PERFORMANCE SIDES
PLAYED IN THE MODERN MANNER
ARTTI RECORDS
1922 W. Third St., Suite 108 Dance Mart Bldg.
Los Angeles 57, Calif. Write for Catalogue

Quality Economy Service

Unchallenged for high-quality dance footwear and accessories at reasonable prices . . . for fast personalized service. Let Ben & Sally bring you *everything* for dancing feet. *Send for 1959 catalog.*

TEACHERS: *Our "Savings Plan" is a sure way to substantial savings on your orders. Write for it.*



NOI-Z-LESS PROTEK-TOE "Miracle" toe slipper for long wear! Suede tip adds durability. Exclusive cushioned box. Pink, Black, White Satin ——— $6.50

Ben & Sally
DANCE FOOTWEAR & ACCESSORIES

Dept. D
1576 BROADWAY AT 47th ST., NEW YORK
Agencies in Principal Cities

SERVING THE DANCER FOR 35 YEARS

IF YOU THINK IT OVER AM SURE YOU'LL SAY
"I'm Gonna Buy At Wolff-Fording;"
WHERE I'LL GET — • Speedy 24-hour service (Merchandise shipped same day order is received) • Wonderful Values • Highest Quality • Lowest Prices.

BOGEN TRANSCRIPTION MACHINES
COMPLETE SHOE DEPARTMENT
RUSSELL OR VELMO DANCE RECORDS

FROM OUR MAIL BAG:
Dear Wolff - Fording:
Thanks to you, my recital was the best I ever had. The materials made up beautifully and everything arrived 100% OK. Thanks especially for your 24-hour service on my last minute rush items. What a relief that was.
Yours truly (Name on request)

• Write For Special Teachers' Price List

Leotards — Shoes — Tights — Hats — Fabrics — Accessories —
HELANCAS *Special @ $2.95*
WOLFF - FORDING
Since 1891 — The Favorite of Dancing Teachers

The Complete Theatrical Department Store
WOLFF-FORDING
46 Stuart Street, Boston 16, Mass. — HA 6-6240

Send me DANCE Magazine

☐ NEW ☐ RENEWAL

For: ☐ 1 YEAR — $6.00
☐ 2 YEARS — $11.00 *(you save $1.00)*
☐ 3 YEARS — $15.00 *(you save $3.00)*
(Add $1.00 per year for South America and foreign)

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ *Teacher* ☐ *Professional*
☐ *Student* ☐ *Patron of the arts*

Please Print

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine 231 W. 58 St. New York 19

REGIONAL BALLET

(Continued from Page 51)

Some regional ballets do not require a company class, merely a brief warm-up with the choreographer before rehearsal. But it is our feeling that a full company class is important to gain unity of style.

Rehearsal Requirements

Most companies schedule rehearsals for one day a week. Those with heavier performing agendas average two days a week, totaling from five to eight hours. And virtually all are subject to call rehearsals before major performances.

The important factor to remember with

Dorothy C. Zatell

Julie Hawk of the Detroit City Ballet learns an adagio variation from the co's. Artistic Director, William Dollar. In background, Virginia Magon.

rehearsals is that rules of attendance be absolutely stringent. The Atlanta Civic Ballet allows three unexcused absences (other than illness or death in the family) in five years. The Ballet Guild of Jacksonville allows five within the year. The Richmond Ballet Impromptu allows no absences unless excused by the ballet-mistress and permits no excused absences two weeks prior to performances.

To further emphasize the seriousness of a regional ballet project — to make the youngsters realize that they are subjecting themselves to the discipline of an art form and not joining a social club — several groups require that the dancers sign contracts. And when the dancers are minors, the contracts are co-signed by the parents — thus assuring that they also understand the special demands about to be made upon their offspring — demands which may at times require that the child be left home over a week-end while the family goes on a trip. *(Continued on Page 86)*

The most original way to say

"SEASON'S GREETINGS"

is with the

1959
DANCE CALENDAR

A Calendar and Souvenir Book In One

Dynamic cover photograph of Ruthanna Boris and Frank Hobi in classical Pas de Deux.

Separate picture-page for each month . . .

1. **Toni Lander**
2. **Diana Adams & Jacques D'Amboise**
3. **Roberto Iglesias**
4. **Bambi Linn & Rod Alexander**
5. **Lee Becker**
6. **Miiko Taka**
7. **Lupe Serrano**
8. **Matt Turney**
9. **Marge & Gower Champion**
10. **Carol Haney**
11. **Daniel Nagrin**
12. **Moiseyev Dancers**

. . . plus thumbnail biographies of all the dancers

your personalized imprint free

Your name stays visible all through the year when we imprint it on the bright red panel—ABSOLUTELY FREE if you order 100 or more calendars by November 20.

CHECK THESE LOW PRICES

25c EACH

$15.00 for 100

$12.50 per 100 for 500 or more

Actual size 3⅛" x 9¼"
Detachable page for each month
Entire year on inside back cover
Fits into an ordinary #10 envelope

Your Prompt Order Assures Immediate Shipment

USE THIS HANDY COUPON TO ORDER YOUR CALENDARS

Send me_____ **1959 Dance Calendars**

I enclose remittance in the amount of $_____

Orders of $3.00 or more—add 25c postage N.Y.C. Residents: Add 3% sales tax. Imprint orders—add 50c postage.

Please imprint. (Maximum imprint: 4 lines)
If imprint differs from information below, attach instruction on a seperate sheet.

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine 231 West 58 Street New York 19, N. Y.

kimbo records

THE
First Name
in children's records

Eight new records and routines
. . . baby to semi-advanced.

Write for
New 1958 Catalog

KIMBO RECORDS
Box 76 Wayne, N. J.

DANCEWEAR from
TrepArt
THEATRICAL
2615 N. Third St., Milwaukee, Wis.
Write For Free Catalogue

BEFORE
YOU
ORDER....

You Simply MUST See Our
All **NEW** *Catalog!*

Shoes	Leotards
Accessories	Costumes
Tights	Records

Write for your free copy NOW.

Hollywood
DANCEWEAR
COMPANY

6512 VAN NUYS BOULEVARD
VAN NUYS, CALIFORNIA

REGIONAL BALLET

(Continued from Page 84)

Here are some typical contracts quoted verbatim so that they can be used as possible models:

Erie Civic Ballet Company
Date.....

Be it know that ..... is hereby a participating, active member of the Erie Civic Ballet Company for the current season and has agreed to pay the annual two dollar ($2.00) active membership dues not later than one month after audition.

Above member has also agreed to attend company classes and rehearsals realizing that only three absences throughout the year are permissible and a fourth absence brings about immediate expulsion from the company.

The "Season" stated in this contract shall run from September through May.

Above member has also agreed to study ballet technique at least one class per week throughout this season at a studio of his or her choice.

It is agreed that no change will be made in the school of ballet study for the duration of this contract unless written permission is obtained from the present school. This is to protect the interests of all dance schools in the area.

Above member of the Ballet Company does hereby acquire all rights to company membership and all opportunities for advancement and performance in ballet through the Erie Civic Ballet Company and/or the Northeastern Dance Festival Association.

Signature .....

Atlanta Civic Ballet Company

In registering as a member of the Atlanta Civic Ballet for the season, I do so with full understanding as to my obligations to the organization. I have read the rules and am willing to make the personal sacrifices necessary to the success of the Ballet.

Inasmuch as the Atlanta Civic Ballet is an organization in which the responsibility of its future success is shared by its members, and inasmuch as my dance activity is an avocation and the time I have is limited, I accept my membership with the full understanding that I will confine my dance activity, other than instruction periods, to this one organization from September through the last meeting in June. Any personal appearance I make will be done only after checking with the directors to be sure there will be no conflict in time.

An ideal
CHRISTMAS GIFT
for all

At last! A sensational new professional-type practice bar that you can put up or take down in a jiffy and fits any doorway up to 38" wide. Enables you to exercise daily at the bar, give you the necessary poise, balance, strength and grace so essential if you are to be an accomplished dancer or ballerina. Easy to install. No screws, nails or tools required. Special grey rubber faced end cups protect woodwork. Simply turn bar ends to fit doorway, adjust to desired height, and tighten. Of strong seamless steel tubing. Makes an excellent gym bar, fun bar for children, exercise bar for taking off extra pounds. Only **$7.95** ppd. Send cash, check or M.O.

Russell Records, Inc.
P.O. Box 328 Ventura, Calif.

DANCE • • ROUTINES

With Complete Sheet Music
By VERONINE VESTOFF

18 Echo of the Ballet—*Toe—Adv.*
20 Fascination Valse—*Toe—Adv.*
21 Gavotte "Lady Betty"—*Classic—All grades*
24 Grand Valse Brilliante—*Classic Toe—Adv.*
61 The Hussar—*Military Solo—Adv.*
26 Kaleenka—*Folk—Beginner*
30 Na Beregu Polka—*Folk—All grades*
31 Naughty Girl Polka—*Beginner*
10 Caucasian Veil Dance—*Oriental—Int.*
60 The Hungarian Don Juan—*Character—Adv.*
1 Air a Danser—*Toe—Inter.*
3 A la Valse—*Classic Toe—Adv.*
7 Belinda Polka—*Classic Ballet—Int.*
13 Chinese Dance—*Character—Int.*
11 Champagne Galop—*Eccentric—Adv.*
27 La Coquette—*Toe—Adv.*
4 A Mexican Flower—*Character—Adv.*
12 Chin-Fu's Wedding; *24 pages of music; complete dance instruction.....$1.50*

$1. ea. except those marked otherwise
$4.00 for any 5 Routines
$7.00 for any 10 Routines

Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling.

N.Y.C. Residents add 3% Sales Tax
No C.O.D.'s Send money order or check

(Please order by number.
Full Catalog on Request.)

VESTOFF
Dance Magazine BOX 446
231 W. 58th St., New York 19, N. Y.

TREAT YOURSELF
to a special
CHRISTMAS PRESENT
Personalized Stationary
For Your Correspondence or for Your Dance Studio!
You may have your choice of numerous attractive dancing figures.
Send for Your Detailed Catalog Today!
Russell Records, Inc.
P.O. Box 328 Ventura, Calif.

Columbia Dance Supply
"Everything for the Dancer"
SHOES • LEOTARDS • FABRICS
RECORDS • ACCESSORIES
2718 Devine St., Columbia, S. C., AL 2-0293

COSTUMES
Ready-Made
and
Ready-Cut
Ready to Sew
Children — Adults
Manufacturers
of
"Stagewear" Reg.
Costume Fabrics
Trimmings and Accessories
Patterns - Records - Footwear
Send for 58 catalogue on your school stationery
BETTY SILK Costume Co.
1220 W. 6th, Cleveland 13, Ohio

If it becomes necessary to resign from the Ballet, I promise to continue my activities as far as possible until the end of the season and do all I can to teach my roles to an understudy, and to leave well-prepared notes on any solo or duet number.

Signed.....

Membership Fees

Most companies charge their dancers some sort of membership fee. These range widely from as little as $2.00 per year to as much as $20 per year.

The money is usually applied to rehearsal musicians' fees and to the costume fund. In most cases the costumes remain the property of the company. The dancers supply their own rehearsal attire, many companies specifying type of attire.

Fairly standard are a black leotard and pink or black tights for the girls; black tights and white T-shirt for the boys. The dancers also supply their own shoes for rehearsals and performances.

Some groups have interesting special rules. The Severo Ballet requires that its dancers maintain a B average in school, and it assigns an advisor to consult with the children about their progress. The Washington Ballet has a special homework room equipped with individual desks and lights so that the dancers do not have to study in the noisy dressing rooms.

Many companies require that their dancers have a periodic weight check. The Richmond Ballet Impromptu lists a calorie counter as part of the basic equipment.

Male Dancers

The question most frequently asked of REGIONAL BALLET-U.S.A. is "where can we obtain male dancers?" Some companies have no males. Others, like the Suncoast Ballet in Florida (with a company of twenty-eight), have one male.

The most obvious way to attract males is to offer them tuition scholarships. The Birmingham Civic Ballet has gone beyond that by offering them full tuition and a small living stipend.

In virtually every case, the male dancers are less proficient than the girls, and in some instances the companies would be better off without them. But the situation is not hopeless. The solution is a long range one and has to do with overcoming paternal prejudice against enrolling small boys in ballet schools.

This — and other more immediate ways of attracting boys into the regional ballet companies — will be discussed in a future issue of REGIONAL BALLET-U.S.A.

(See yellow pages for monthly news of regional companies.)

Art Teen gives you a dance item FREE with every dozen ordered!

Take advantage of our PURCHASE BONUS PLAN:
With every dozen dancewear items purchased at one time, you receive an extra item FREE.
Finest quality, form-fitting leotards in Mer-Sheen (finest combed mercerized cotton), Satin-Glow Jersey or Nylon-Stretch Fabrics.
Tights, Skirts, Recital Costumes, Accessories
Catalogue quoted factory wholesale prices.
Write for the profit-making catalogue. Free to regular customers; new customers send $1, deductible from first purchase
We pay postage when check is enclosed.
Art Teen SPORTSWEAR CO.
226 So. 11th Street, Philadelphia 7, Pa.

1st IN THE WEST

SAMUELSON FABRICS
1033 S. Los Angeles St., Los Angeles, Cal.

YOUR STUDENTS DESERVE THE BEST
IN DANCE SCHOOL RECORDINGS
★
More Velmo Records are used at One-Day Chapter Sessions
and
Weekly Summer Sessions than any other brand.
And the reason, of course,
THEY ARE OUTSTANDING.
New Catalog containing hundreds of selections now ready — send for yours
★
VELMO RECORDS
1922 W. 3rd Street
Suite 105 Dance Mart Bldg.
LOS ANGELES 57, CALIF.

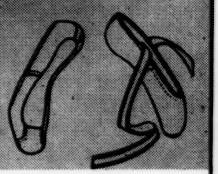
DANCEWEAR *by* *Maurice*

JAZZ SLIPPER
A D'orsay Cut Ballet . . . Perfect for Modern Jazz. Has Either Pleated or Full Sole. Available With or Without Ankle Straps In All Colors.

RUSSIAN SOFT-TOE BALLET SLIPPER
Made With Short Elk Sole For Perfect Point. Full Canvas Lined to Absorb Perspiration. Available in Black, White, Pink, Red, and Blue Glove Kid. Other Colors to Order.

MICHIGAN'S LARGEST SELECTION OF DANCE WEAR!

SUPER-TOE
The Perfect Hand Made Point Shoe With Suede Tip and Square Toe. Contoured Arch For Greater Flexibility. Available in Pink, Black and White.



Complete Selections
Perfect Fit Guaranteed.

FREE! Write for new 32 page catalog. Dept. P
All mail orders filled same day as received.

Maurice
Danswear, Inc.
33 JOHN R STREET • DETROIT 26, MICH.
• Formerly CHICAGO THEATRICAL SHOE CO. OF DETROIT

J NOTATION
Jay notation
Home Study Course & Repertoire of Dances
Write or call LETICIA JAY
10 East 85th St., N. Y. 28, N. Y. RH 4-7588

Keep your DANCE Magazines together and protected from wear . . . .

DANCE MAGAZINE BINDER

Handsome, hard-covered binder in red simulated leather tooled in gold. Holds a full year of DANCE Magazine.

only **$3.00** *(Plus 25c postage)*

NYC Residents: Add 3% Sales Tax

Send me _____ binders. My remittance is enclosed.
All orders $3.00 or over add 25c for postage and handling.

Name *(Please Print)* _____

Address _____

City _____ **Zone** _____ **State** _____

DANCE Magazine **231 W. 58 St.** **New York 19**

YOUNG DANCER SECTION:

TEENAGERS IN THE NEWS

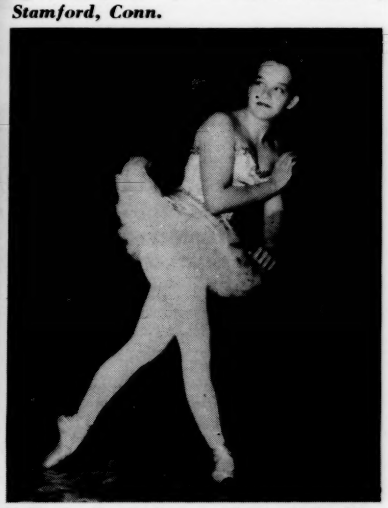
Betty Crall, shown here at Jacob's Pillow, is now a freshman dance major at Jordan Coll. of Music, Butler U., Indianapolis.

David Kazmierzak and Linda Boatright are members of the Bartlesville, Okla., Ballet Club, dir. by Betty Rausch Frey.

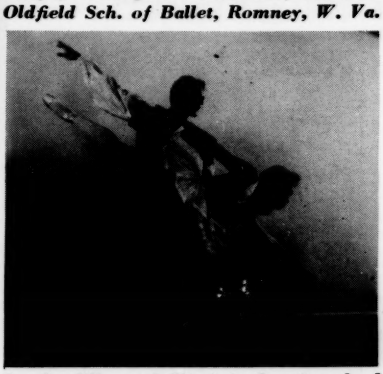
Exploring a "Forbidden Planet" are Veronica Glass, Mary Alice Simmons, Florence Griffin and Ralphine Foote, of the Matthew W. Gilbert High Sch., Jacksonville, Fla., Dance Group, dir. by Helen Bryant Robinson.

Herb Flatow

Winner of the Ballet Assn. of New England's 1958 scholarship for 1 year of classes at Ballet Theatre Sch., N.Y.C. is Roxanne Hayes (1.), student of Russel Fratto's Little Studio, Norwalk, Conn., above with BT teacher Valentina Pereyaslavec, one of the judges, and runner-up Nina Janik of the Ballet Studio of Stamford, Conn.



Sally Jo Stump is a student of the Nina Oldfield Sch. of Ballet, Romney, W. Va.



Laszlo Jilly and Virginia Lovejoy, lead dancers of the Pasadena, Calif., Dramatic Dance Theatre, in "Serenade," choreog. by co. dir. Paul Leonard.

SHOPPING GUIDE

	Page
Books:	
British Ballet Org.	14
Chalif Publications	75
"Cuban Dancers Bible"	72
Dance Mart	16
Dance Notation	57
Dance Perspectives	23
Hints for Dancers	83
Music Publishers Holding Corp.	92
N. Tsoukalas, Spanish Technique	75
Classified:	82
Dance Routines:	
John Clancy	72
Ann Dansetts	83
Jimmy Hamilton	83
Danny Hoctor	81
Al Gilbert	75
Jay Dance Notation	57
Kathleen Kavanagh	83
Manning	80, 91
Mel-Day Ballroom	72
Rozanas	83
Russel	90
Donald Sawyer	72
Jack Stanly	23
Varady	83
Vestoff	86, 90
Dance Footwear and Accessories:	
Advanced Theatrical	100
Anthony Costumes	94
Art Teen	87
Baum's	18
Ben & Sally	84
Betty Silk	87
Capezio	2
Chatila	76
Chicago Theatrical	79
Columbia Supply	87
Curtain Call Costumes, Inc.	77
Danskins	22
Fine	74
Herbet	60
Hinote	62
Eileen Holding	58
Hollywood Dancewear	86
Kling's	62
La Ray	83
Loshin's	91
Mack's Tap	90
Maurice Danswear	88
Russel Taps	91
Selva	99
Serbin	63
Star Costumers	92
Style Queen	80
Taffy's	83
Trep Art	86
V-Man	91
Fabrics:	
Algy	63
Associated	59
Baum's	18
Dazian's	7
Fine	74
Kalmo	81
Kalmo	81
Samuelson	87
Kate Shea	83
Wolff-Fording	84
Miscellaneous:	
Binders (for Dance Mag.)	88
D. M. 1959 Calendars	85
D. M. Christmas Cards	93
D. M. Publications	61, 78
D. M. Reprints	56
Danielian Barre	59
Evyan Parfums	9, 29
Flatow (photographer)	76
Freyman (photographer)	11
Glodell (Castanets)	63
Gordon Novelty Co.	79
Great Moments of the Dance	26
Lanvin Parfums	27
Mitchell (photographer)	19
D. M. Note Paper	25
Printing Service	77
Russell Barre	86
Russell Stationery	87
Russian Tea Room	28
H. W. Shaw (gifts and prizes)	92
Shop Window (Toy)	92
Subscription Coupon	84
Tesoriere (Miniature Slippers)	63
Records and Record Players:	
Artti	83
Califone	58
CAM Records	73
Choreo	80
Dance Records (Danny Hoctor)	81
Kimbo (Bob Kimble Routines)	86
Marlos Ballet Records	59
Russell	92
Statler Records	90
Statler Records (H. B. Shaw)	92
Stepping Tones	13
Velmo	87
Windsor Ballroom Records	72
School Listings:	96
Teachers Dance Organizations:	
American Society	15
Chicago Nat'l Ass'n of D. M.	14
Dance Educators of America	12
Dance Masters of America	81
Dance Master of America—Florida	14
Dance Masters of America—N.Y.C.	19
National Academy of Ballet	76
Nat'l Ass'n of Dance and Affiliated Artists	19
New York Society of Teachers of Dancing	15

NEW DAN DAILEY ADULT DANCE CLUBS STARTED

The Membership Committee of Dan Dailey International Dance Clubs wishes to announce the opening of its new Santa Monica, Hollywood, Downtown and North Hollywood Chapters and to inform prospective members that applications are being accepted now. Free dance instructions and practice with other members makes it possible to improve your dancing immediately. The cost varies from $1.90 to $2.50 weekly on a membership plan. Because of the tremendous need and the low cost the quota will fill fast. So, for those who don't want to "miss out," call right now and arrange for a personal interview while introductory rates are in effect.

PROOF POSITIVE OF THE POWER IN A NAME!

This copyright ad pulled 120 inquiries in one week. Let me show you how to make $10,000 - $20,000 - $30,000 net per year! Choice franchises going fast. Call, write, or wire LEW CARTER, Hollywood 7-8185 Dan Dailey Dance Clubs, P.O. Box 1602, Hollywood 28, Calif.

FOR TOPNOTCH PERFORMANCE

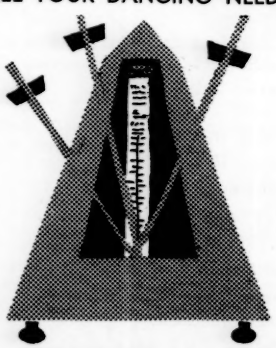
MACK'S TAPS

QUALITY TAPS FOR OVER 50 YEARS

FRANKE MANUFACTURING CO.

2330 W. Fullerton Ave. Chicago 47, Ill.

THE RHYTHM IS RIGHT FOR ALL YOUR DANCING NEEDS!



STATLER RECORDS

TEACHERS — Send for FREE Catalogue

Box 189, Radio City Station, New York 19, N. Y.

TAP SERIES

3's and 4's *PART II*

BY PAUL DRAPER

Last month I ended with a description of two bars of a waltz clog done in eighth-note triplets (only one bar was written out — the succeeding one would be exactly the same). The accents of a waltz clog done in this rhythm always fall in the same place. If you begin with a "step" on 1, the next waltz clog will begin on 3, the next on 1 of the second bar, and so forth. This sounds as if it would be very easy to maintain the rhythm of eighth-note triplets. It isn't. The same desire to rest at the end of a ball-change manifests itself in this rhythm as it does when you are doing even eighth notes.

If you will refer to the description of the waltz clog in triplet rhythm, you will notice that the ball-change takes place on "2 and" (and on "4 and" if you continue the step). Now 2 is a weak beat, but it is still stronger than the "and" which follows it. Your instinct will be to rush the ball-change so that it finishes on 2 instead of on "and." You will then wait out the "and" and begin again at "a 3." This will produce a rhythm, but not the rhythm of eighth-note triplets. So be careful to restrain your eagerness to finish a ball-change.

There is another instinctive action which comes into evidence in trying to produce even rhythms. This is the desire to brush forward on a strong beat. It probably stems from wanting to "kick out" at the whole arduous business of becoming a dancer. Its emotional release may be valuable. Its mechanical effect is to distort the rhythm of this particular step. The brush forward of the shuffle in eighth-note triplets tends to coincide with the strong beats on 1 and 3, instead of the "and" following where it belongs. The step may continue to sound correct to you, but you will be one beat ahead of where you should be, and will consequently finish on the wrong foot when you complete the phrase.

When you have fully mastered the control of shifting from even eighth notes to eighth-note triplets while doing a waltz clog, you should apply the same principle to other more complicated steps. (For the Old Guard read: "shifting from 1 and 2 and 3, etc., to 1 and a 2 and a 3.") A good exercise, and also a valuable step, is to do a series of alternate wings with a battement. Let's see how it looks written out. In eighth-notes:

NOVELTY DANCE ROUTINES

for

Your Holiday Program

The Land of Make Believe
(baby song and tap dance)

Co-ed On A Holiday
(novelty ballet)

Parade Of The Wooden Soldiers
(baby or beginner tap dance)

Punch And Judy Dance
(intermediate novelty ballet)

Me And My Teddy Bear
(baby or beginner tap dance)

Doll Dance
(baby ballet)

Dancing Tambourine
(character ballet)

Penguins On Parade
(baby novelty production)

Write for Complete Routine Catalog

RUSSELL RECORDS, INC.

P.O. Box 328 Ventura, Calif.

DANCE ROUTINES

With Complete Sheet Music

By VERONINE VESTOFF

59 The Golden Doll—*Character Toe—Adv.*
52 Rustic Carnival—*2 Girls—Inter.*
49 Russian Folk Song—*Folk—Int.*
58 The Firefly—*Classic—Adv.*
56 Sylvia Dances—*Classic—Int.*
55 Sleeping Beauty Valse—*Classic—Int.*
63 The Moon Fairy—*Classic Toe—Adv.*
68 Valse Bluette—*Classic Toe—Adv.*
69 Valse Polonaise—*Classic Toe—Adv.*
34 Pas de Trois—*Classic—Adv.—$1.50*
33 Pas de Deux—*Classic Toe—Adv.*
35 Petite Polka—*Classic—Adv.*
36 Pierrette—*Classic Toe—Adv.*
39 Poet's Love—*Group Folk—Int.*
41 Polka Caprice—*Classic Toe—Adv.*
43 Polka Musette—*Couple—Adv.*
45 Puppets—*Boy & Girl—Adv.*
46 Rendezvous—*a character solo—Adv.*

$1. ea. Except those marked otherwise

$4.00 for any 5 Routines

$7.00 for any 10 Routines

Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling.

N.Y.C. Residents add 3% Sales Tax

No C.O.D.'s Send money order or check

(Please order by number. Full Catalog on Request.)

VESTOFF

Dance Magazine BOX 446

231 W. 58th St., New York 19, N. Y.

Write Today! . . .

COMPLETE STUDIO SERVICE FROM ONE COMPANY

We Have The Latest in . . .

- **HELANCA LEOTARDS**
- **DANCE FOOTWEAR**
- **DANSKINS-DAISYTOGS**
- **CAPEZIO FOOTWEAR**
- **RECORDS**
- **RECITAL COSTUMES**
- **COSTUME FABRICS**

Catalog on Request

Loshuns TEACHERS: Write us for group prices.

302 W. 5th Street, Cincinnati, Ohio

Teachers!

TAP Routines

by Jack Manning

(partial list)

49 Rhythm Preferred. *(Professional Routine.)*

78 Simple Waltz Clog.

86 Fundamentals of Tap Dancing. *(And a system of teaching them.)*

92 Doing The Jay Walk *(Musical Comedy Tap.)*

113 Advanced Syncopated Soft Shoe.

124 Flashy Beginner's Soft Shoe. *(Solo or group.)*

126 Baby Tap Dance Course. *(Six progressive fundamental routines.)*

Single routines $1.00
5 routines $4.00
10 routines $7.00

Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling.

N.Y.C. Residents add 3% sales tax

(Please order by number. Full Catalog on Request.)

BOX 10, MANNING
Dance Magazine
231 W. 58 St.
New York 19, N. Y.

The Count	The Wing Exercise
1	Step R (croisé forward)
and	Brush L (to as high as you can, but straight)
2	Scrape R out
and	Brush R in
3	Land on R
and	Brush L in as you lower it
4	Step L
and	Brush R
1	Scrape L out
and	Brush L in
2	Land on L
and	Brush R in
3	Step R
and	Brush L
4	Scrape R out
and	Brush R in
1	Land on R

And so on for eight bars.

You will find this hard to do slowly. Either select a fast tempo or do the step in sixteenth notes (double time).

Same step in eighth-note triplets:

The Count	The Wing Exercise
1	Step R
and	Brush L
a	Scrape R out
2	Brush R in
and	Land R
a	Brush L in
3	Step L
and	Brush R
a	Scrape L out
4	Brush L in
and	Land L
a	Brush R in
1	Step R

And so on for eight bars.

You will notice that in this step the strong movement, the "step" before the wing, coincides with the strong beat in the music — i.e., 1 and 3. This was not the case when the step was in eighth notes. Be aware of this difference in the relationship between dancing and musical accents. In this awareness lies one of the greatest attributes to good tap dancing. If you are aware of the sound you want to make and how it relates to the step you are doing and the beat of the music, you will always appear sure of yourself while you dance. Nothing upsets an audience more easily than the vague impression that the dancer — you — doesn't know quite what he's doing. Inversely, nothing so encourages them to accept you as your own conscious purpose clearly expressed. Don't make your rhythms by rote; make them by loving intent. This is more difficult to learn, but much easier to live with. *THE END*

V-MAN PRESENTS THIS UNIQUE

PRACTICE COSTUME

FOR THE MALE DANCER

SKINTIGHT SHIRT

cut to fit . . . will not pull out at waist . . . extra tight stitch holds shape . . . will not shrink or stretch . . . priced at only $1.75 postpaid.

TEN BEAUTIFUL COLORS: LAVENDER - SEA GREEN - POWDER BLUE - NAVY - YELLOW - RED - COPPER - CORAL - BLACK - WHITE

SEAMLESS NYLON RUBBERIZED BRIEF

fits body snugly . . . perfect as a dance belt . . . affords excellent ease of movement . . . $4.95 each postpaid.

CHOICE OF FOUR STANDARD COLORS: BLACK - RED - WHITE - BLUE

FOR SHIRT . . . SEND CHEST SIZE
FOR BRIEF . . . SEND WAIST SIZE

COMBINATION OFFER

SHIRT AND BRIEF

$5.95

POSTPAID

V-MAN INCORPORATED
156 Rivington St.
New York 2, N.Y.

— SEND FOR FREE BROCHURE —

KEEP in STEP

with

TAPCO DANCE TAPS

The favorite of all dancers — students, teachers and professionals.

Send for Your size chart Today

Russell Records, Inc.

P. O. Box 328 Ventura, Calif.

Plan Your
Holiday Programs
with
RUSSELL RECORDS

You Might Use —
Doll Dance
Dancing Doll
Doll's Dream
Mama Doll Song — *or*

Frosty The Snow Man
Rudolph The Red-Nosed Reindeer
Santa Has His Eye On You
White Christmas
Winter Wonderland *or*

Co-ed On A Holiday
Hap Hap Happy Day
Happy Feet — *or maybe*

Dance Of The Sugar Plum Fairy
Me And My Teddy Bear
Parade Of The Wooden Soldiers
Miniature Music Box

These are just a few of the many Russell Record tunes suitable for the Happy Holiday Season!

Send for Your Catalog Today

Russell Records, Inc.
P.O. Box 328 Ventura, Calif.

STAR COSTUMERS
Designers of Original Custom Made Children's Recital Costumes
Send for FREE Illustrated Catalog
112 WEST 44TH STREET NEW YORK 36 N. Y.

BALLERINA DOLL
20 inch

Dressed in Bluebird Tutu, Dance Hose, Real Capezio slippers. Flexible knees, ankles, waist, arms and legs, permit many dance poses. Pony tail hair-do rooted into Vinyl head. Lead her gently and she walks like regular doll.

$6.95
Two for $12.50

•

BALLET coloring books $2.50 a dozen postpaid.

•

THE SHOP WINDOW
Box 224, Chatham, New Jersey

TALK OF THE TRADE

BY TONI HOLMSTOCK

Philadelphia on a Sunday is not particularly lively for the out-of-towner. But, once a year, at the beginning of the season, BAUM'S has made one Sunday a festive occasion. This beautiful Philadelphia store, bursting at the seams with dance teachers from out-lying areas, is then the scene of charming entertainment by the entire Cohen family — father, mother, sister, brothers and wives. The afternoon is a gay and festive one. But more important is the fact that teachers are able to meet, exchange ideas, discuss problems, and get some edifying inspiration through a film and/or short lecture. This year, Capezio's showed the inspiring Martha Graham film, *The Dancer's World.* Teachers are able to do their dance-wear shopping and enjoy a thoroughly pleasant afternoon, with small and serious talk and refreshments.

•

For years teachers have used the term "routines" to indicate dance material that can be used for performance. These are, at their lowest level, just combinations of dance steps; on a higher level they are choreographed compositions. RUTH WALTON, who specializes in creative dance compositions for teachers, abhors the word "routines" as a misnomer for the material she has to offer. Her studies in modern, modern jazz and modern tap, through her correspondence courses, plus records, enable the teacher to create her own dances as well as supplying her with dance studies. Miss Walton's *Concerto for Rhythm,* which introduced counterpoint in tap, is a thirty-minute work. How, as she says, can one call this a "routine"?

•

For Christmas giving in the superlative, it's CHRISTIAN DIOR's new Diorissimo this year. This perfume, with its 18th-century inspiration, is a charming and colorful ballet of flowers in a sylvan setting. Rich and deep-scented flowers, ethereal flowers, gentle flowers, all blend their melodies into an intricate pattern stirred by a fresh woodland note. Diorissimo premieres in a flower-stoppered Baccarat "vase"-flacon, the flowers hand-sculptured of bronze overlaid with gold-leaf. This sumptuous perfume in its beauteous presentation is $175, plus tax, for two ounces. Other deluxe presentations are from $12.50 to $42.50 plus tax. Diorissimo, and other Christian Dior perfumes, are at exclusive stores. *THE END*

LABANOTATION

ROUTINES
DANCE OF THE LITTLE SWANS—
Balanchine $3.50
THE MINERS' DANCE—*Hugo* 1.25
BETTER DANCING WITH FRED ASTAIRE—*Astaire Studios* 3.50
*BUTTERFLY ETUDE—*Bowman* 2.00
*THE TEDDY BEARS PICNIC 2.00
*THE LITTLE RAG DOLL—
Hallenbeck 2.00

INSTRUCTION BOOKS
MY FIRST DANCE BOOK— 1.75
THREE R's FOR DANCING—
Books I & II ..... EA. 2.00
SHORT MODERN DANCES— 2.00
Chilkovsky
A PRIMER FOR DANCE—
Books I & II
Hutchinson ..... EA. 2.50
*16 DANCES IN 16 RHYTHMS—
Shawn 3.50
DANCE THEORY—*Textbooks*
PRINCIPLES OF DANCE & MOVEMENT NOTATION—*Laban*..... 4.25
THE MASTERY OF MOVEMENT ON THE STAGE—*Laban* 7.50
MODERN EDUCATIONAL DANCE—
Laban 2.50
EFFORT—*Laban & Lawrence*..... 2.50
MODERN DANCE IN EDUCATION—
Russell..... 2.50

***MUSICAL ACCOMPANIMENTS AVAILABLE ON STATLER RECORDS**

•

See these at your Dealer or Write for copies of Routines and Instruction Books "ON APPROVAL."
Dept. C
MUSIC PUBLISHERS HOLDING CORP.
619 WEST 54th STREET, NEW YORK 19, N. Y.

FREE NEW 1959 CATALOG
JUST OFF THE PRESS

4000
DANCE GIFTS, PRIZES and NOVELTIES

7000
STATLER RECORDS IN STOCK

DISTRIBUTOR FOR BOGEN and CALIFONE RECORD PLAYERS
VISIT OUR NEW YORK SHOW ROOM

h.w. SHAW
112 West 44th Street
New York 36, N. Y.
Circle 5-6912

#1 Holiday Pas de Deux
(Red and Lavender)

#2 Christmas Surprise
(Yellow and Blue)

#3 Festival Waltz
(Red and Aquamarine)

say **MERRY CHRISTMAS**

the
joyous
way

with **DANCE** *Magazine's brand new*
CHRISTMAS CARDS!

Here are three delightful Christmas cards . . . exclusively designed to add gaiety to a festive season. Whether your interest is ballet or ballroom or children, you'll find these greetings fit the picture with contrast and originality.

COLORFUL AS A CHRISTMAS TREE

Bright Christmas colors decorate these attractive cards. And each has a gay red "Season's Greetings" printed on the inside.

BEAUTIFUL IN EVERY DETAIL

You'll be proud to send these handsome cards. They're French fold (four folds) on fine stock. The folded size is 4¼" x 5½" — and they all come with matching envelopes.

CHECK THESE LOW PRICES

Assorted
Sets of 12 (4 of ea. card) — $1.50 per set

Individual Cards
25 of one card $2.50
50 of one card $4.00
100 of one card $7.00
200 or more ..... $6.00 per hundred

USE THIS HANDY COUPON TO ORDER YOUR CARDS

Send me _____ sets of 12 cards (4 of ea. card) @ $1.50 per set
Send the following cards (Minimum: 25 of one card)

Quantity

_____ **#1**
_____ **#2**
_____ **#3**

My ☐ check ☐ money order in the amount of $_____ is enclosed.
N.Y.C. Residents: Add 3% sales tax
Orders up to $3.00 — add 15c postage. Orders of $3.00 or more — add 25c postage.

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine 231 West 58 Street New York 19, N. Y.

DANCE TEACHERS!!!

Back-to-School

with Dancewear by Anthony means savings for your students and you.
Write for details of our Consignment Plan.
In-stock for immediate delivery.

HELANCA STRETCH NYLON
FULL FASHIONED TIGHTS
STYLE. # 504
CHILD $3.95 ADULT $4.50

SHORT SLEEVE LEOTARD
STYLE #100
REDMANIZED DURENE COTTON
CHILD $3.75 ADULT $3.95
HELANCA STRETCH NYLON
CHILD 4.50 ADULT 5.50

SOFT BALLETS
Glove Leather, Fully Lined,
Pleated Toe, Elastic Attached.
STYLE #121 **$3.50**
Black, White, Pink, Aqua, Blue or Red

TAP SHOES
Black Patent Leather. Full Lip Toe Tap and Full Heel Tap Attached.

7 to 12	$5.00
12½ to 3	5.40
3½ to 9	6.00*

*(Includes FREE Buckle Straps)

SNOW QUEEN
Elasti Satin Leotard,
Separate Skirt, Separate Tu-Tu
Panty. Includes Hat and Wand.
CHILD $10.50 ADULT $11.40

POWDER PUFF
TU-TU SKIRT
(Needs No Ironing).
Cotton Everglaze
Full Length Separating Zipper
STYLE #900 **$3.95**

If you haven't already received our Dancewear and Costume Catalogs, be sure to write for your copies today (school letterhead or business card please). The contents will surprise you.

ANTHONY COSTUMES INC. • M.I. KOHAN, INC.
17 EAST 16TH STREET, NEW YORK 3, N. Y.
Manufacturers of attrACTIVE dancewear . . . since 1920 . . .
the original . . . and still the best!

(Continued from Page 6)

Baird, Lee Irwin and **Gloria De Werd,** are back in the color-TV world of NBC Dinah Shore specs.

Asoka and Sujata are currently appearing at the Cabaret Concertheatre . . . **Rupesh Guha & Co.** presented a colorful eve. of Indian dances at Hollywood's Fiesta Hall, in commemoration of Ghandi's birthday . . . **Kenneth Day, Dorsey Leard, Tommy Jason, Patricia Lee, Marilyn Dowle, Marian Beatty, Jennifer Bart, Barbara Schneider** and **Carol Flynn** are in the new Carousel Theatre "Babes in Toyland," choreographed by **Jack Claus** . . . **Roy Fitzell** and **Simon Semenoff** have opened a dance school in Gardena . . . **Jack Cole** teaching again at the **Moro-Landis Studios** —this will give the Freeway a traffic problem . . . **Joy Healy** has a new line of girls touring the local casual circuit.

LAS VEGAS: **Joyce Donovan** and **Jean Whitlow** have joined the **Saharem Dancers** at the Hotel Sahara. Ex-Saharem **Chris Miller** returned to Hollywood for a film and TV commercials, and is now in NY for a years's study . . . **Betty Grable,** assisted by **Jim Hodge, Bobby Navarro, John Drexel** and **Harry Nafel,** is the current rage of the Vegas Strip at the Desert Inn. **Donn Arden** has 2 big production no's, "Malumbo" and "Autumn Nocturne," featuring **Ted & Maria Morca** and **Flo Walters** . . . The NY co. of "Li'l Abner" playing a limited run at the Riviera . . . At the Flamingo, Hal Belfer staged the new Tony Martin act which includes **Alvi Corona** and **Yvonne Adrien.** Also there is **Sid Krofft,** the dancing puppeteer. **Buster Burnell** is in charge of the famous **Flamingoettes** . . . **Dick Humphreys** and **Hal Bell** have been featured in the Jerry Lewis show at the Sands . . . Judy Garland opens in the Copa Room this month.

At the Dunes, **Mme. Komarova** features **Jack Hilliard** and **Sharon Randall** in several no's and ballerina **Barbara Esko** is spotlighted in an elaborate no. with harpist Betsy Mills . . . **Eddie Krieg** is back in Las Vegas after dance jobs in Hollywood and Reno . . . **Betty Scott,** wife of choreographer **Lee Scott,** is having a special song-dance act written for her, which will be seen at El Rancho Vegas next season . . . Husband-and-wife song and dance team **Jack Mattis & Lari True** are rehearsing a lounge act for the Sands. *Roy Clark*

SAN FRANCISCO AREA NEWS

As the **SF Ballet** returned from 17 weeks in So. and Central America (see p. 11), it was learned that the State Dept. has approved a Near East tour to begin in Feb. Details are still to be worked out with ANTA. Meanwhile the co. will present its annual "Nutcracker" in SF and Berkeley at holiday time. Dir. **Lew Christensen** reported that between 300,000 and 400,000 persons attended the tour perfs., including some 21,000 in Mexico City, and that press reaction was predominantly enthusiastic. Mgr. **Leon Kalimos** says that abstract ballets like "Concerto Barocco" and "Vivaldi Concerto" were most popular with the Latin Americans, but that they found the story ballets harder going. Throughout the tour the co. was given Page One newspaper publicity.

Ceylon Nat'l Dancers gave 5 perfs. at the Geary Theatre, 3 at Contemporary Dancers' Foundation, and 1 at the U. of Calif. . . . **Ann Halprin** and the **Dancers' Workshop** closed their summer season with a Sept. 28 perf. at the outdoor Dance Deck at Kent Woodlands, premiering 2 new dances, with especially commissioned music on magnetic tape by Warner Jepson and Pieter Van Deusen, and repeating "Earth Interval" and "Opening and Closing Ceremony." **A.A. Leath, Simone Morris, Sunni Bloland, John Graham, Erv Dill, Sherry Cogwill** and **Sandy Piezer** appeared with Miss Halprin.

Six members of the **Ballet Alonso** in Havana are studying with **Merriem Lanova** of SF's **Ballet Celeste.** 1st of 3 Ballet Celeste perfs. in SF was due Oct. 12 at Marines' Memorial Theatre. A winter tour follows . . . **Sulgwyn Quitzow,** returning from NYC to Berkeley to reopen her dance studio, **Temple of the Wings,** reports that her son, Durevol, who toured Europe last season with Jose Limon, is preparing a Midwest and a So. American tour with his wife Diane.

Contemporary Dancers presented **Inesita** in a Spanish dance program at their Center Sept. 28 . . . U. of Calif. dance instructor **Caroline Hawley** recovering from minor injuries sustained when she was struck by a tree blown down in a Berkeley Windstorm . . . Arte Flamenco concert at Sigmund Stern Grove, SF, in late Aug. featured **Chinin de Triana, Mariano Cordoba, Pilar de Sevilla, Loreta Garcia** and **Maclovia.** *Clifford Gessler*

SOUTHERN CALIF. NOTES

Baldina, widow of **Theodore Kosloff,** and once a favorite dancer of the Czar, graced the audience at **Rozelle Frey's** presentation of the new **David Lichine** "Toccata." **Diane Levy,** formerly with Lichine, was back from her Australian season with **Borovansky.** Also in the audience was **Franchon Bennett,** back from Europe. Onstage, **Tatiana Riabouchinska** and **Joey Harris** repeated their successful pas de deux in Lichine's "Hommage a Fokine." "Toccata" starred Harris and **Glenna Jones** (his pupil in Canada) in a museum scene in which the Muses come to life. The work is unusual and effective. **Lois Ellyn** and **Victor Moreno** danced with great verve in pas de deux.

Luisa Triana and every member of her co. had a deserved triumph in Irwin Parnes' Philharmonic presentation. **George Romero, Juan Talavera** and **Cruz Luna** provided strong partnering, and **Juanita Moreno, Rosa Maria Aguilar, Lupita Ysais** and **Ana Galindo** brought group no's to vivid life . . . LA's 1st tent theatre, Sawdust Playhouse, opened with a lively "Plain and Fancy," with **Haldor de Becker** and **Linda de Valero** dance-starred. **Don Robinson,** ballet and TV choreographer now teaching at **Eddie Gay's** in No. Hollywood, added a charming original love dance. **Keith Nelson, Gary Necessary, Jim Stark, Nancy Claire, Louise Mazzuca, Judy Avan** and **Louise Glenn** completed the group . . . Haldor de Becker teaching for **Kathleen Patrick,** Palm Springs, and **Janet Barrett,** La Canada.

Ethnic Dance Theatre presented **Karoun Tootikian & Co.** at Wilshire-Ebell. **Jayjay Johnson, Lon Cothron, Lalla Lezli** and **Bruce Folkart** featured. "Swan Lake," Kathakali style was the novelty of the eve. . . . **Henry Kersh** danced 10 solo programs at Nepenthe, an art colony eating place near Big Sur . . . **Jeni Legon's** show at Wilshire-Ebell notable for strong men's work particularly **Victor Upshaw, Hiram Walker** and **Alex Young's. Ercelle Anderson** was outstanding in "Con Fuego" . . . Three **Panaieff Ballet Workshop** offerings were highlights of the 8th Festival of Nations at Burbank. **Basil Thompson** (ex-Royal Ballet) made his debut with co. at this perf.

Stephen Papich's Hollywood Dancers made a notable contribution to San Diego's annual "Calif. Story" pageant . . . In **Lester Horton Dancers** program, **Yvonne de Lavallade's** "Barren Song" was equally effective with 3 different girls as the Mother (Miss de Lavallade, **Joan Kerr, Ada Agnew). Nick Covacevich** left Horton co. at the end of highly successful season for a year at Hollywood's Moulin Rouge. Soloists **Jeanna Limyou** and **Janice Johnson** have also left for other activities . . . **Wilson Morelli** adding to the studios where he teaches those of **Vera Lynn,** San Bernardino and **Coleen Ackers,** Pomona . . . **Bill Roberts** and **Bill Heiden** have opened their own studio at 212 So. Oxford St., LA. (The name of **Shela,** who created the role of the blind sister in Heiden's "Two Story House," omitted from review of that ballet).

Dance Alliance opened season with an eve. of dance films. Pres. **Larry Warren** has been dancing in the ballets of the SF Opera, which will again have an LA season. **Eugene Loring** was assisted by **Jim Penrod** and **Howard Henderson** in his choreographic chores for SF Opera. Loring's **American School of Dance** gave scholarships to **Marie Jimenez, Michelle Abele, Angela Mouca, Bonnie Jean White** and **Kim Hayward.** *John Dougherty*

REPORT FROM DENVER

Ballet Theatre Workshop members are enthusiastic about the new full-length ballet being composed for them by **Francesca Romanoff.** It will be given on a Denver

(Continued on Page 97)

DANCE SCHOOLS

CALIFORNIA

Eva Lorraine (Mordkin) Classical Ballet
Director of the First Calif. Ballet Co.
18 W. Colorado, Pasadena
HO 9-8608, SY 3-4498

Joseph Rickard School of Russian Ballet
Home of So. Calif. Ballet Co.
Studio: 2520 W. 7th St.
Los Angeles *DUnkirk 4-7328*

Lemone Studio of Interpretive Ballet
Pasadena Studio—1702 Lincoln Ave.
Studios in Arcadia and Capistrano Beach
SY 4-7265

Michael Brigante Dance Studio
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles *DU 8-8055*

SF Conservatory of Ballet & Theatre Arts
Beginner Thru Professional
Public Scholarship Competition
1638 Market St., San Francisco *JO 7-3377*

Victor Moreno Academy of Ballet
18323 Ventura Blvd.
Tarzana *DI 3-9345*

COLORADO

Florence Kessler School of Dance
Hope Moore, Associate
RKO Orpheum Theatre Bldg., Denver

Lillian Cushing School of Dancing
Maxine Williamson-Martha Carson-Assoc.
1429 Marion Street, Denver

CONNECTICUT

Ballet Studio of Stamford Approved by S. Hurok World's Famous Impresario
Ballet for Beginners thru professionals
Jeannette Lauret, Director,
14 Suburban Ave., Stamford *FI 8-9829*

FLORIDA

Candy Vogel Academy of Dance
627 S. Missouri Ave.,
Clearwater *Phone: 3-7703*

The Gavrilov Ballet-Playhouse Studio
Alexander Gavrilov, Choreographer
318 Aragon Ave., Coral Gables HI 3-7384

Georges Milenoff School of Ballet
Russian Technique
251 Palermo, Coral Gables *Ph HI 85462*

Imperial Studios — *Cecchetti Method*
Member Nat'l Academy of Ballet
239 Sunrise Avenue, Palm Beach
TEmple 2-4774

Royal School of Dance
534 Chase Ave., Winter Park *MI 7-3070*
717 West Smith St., Orlando *GA 2-6303*

Thomas Armour — Ballet
2973 Coral Way, Miami *HI 6-2523*
8027 Biscayne Blvd., Miami *PL 7-4843*

GEORGIA

The Atlanta School of Ballet, *Under direction of Dorothy Alexander and Merrilee Smith*
Home of the Atlanta Civic Ballet
3215 Cains Hill Pl., N. W., Atlanta 5,
Cedar 7-7672

IDAHO

Gossmann Academy of Dance Arts. *Tap, Ballet, Acro., Toe., Character, Cossack, Orig. routines. Pre-School thru prof.*
Sallye Gossmann, Dir., 147 Maple, Idaho Falls

ILLINOIS

Armstrong-Reed Studio
Bernadine Hayes, Director
Ballet - Tap - Character - Hula
7002 N. Clark St., Chicago, 26 She. 3-9289

Bentley Stone-Walter Camryn
School of Ballet
185 W. Madison St., Chicago 2

Berenice Holmes School of Ballet
184 West Washington Street, Chicago

Charles Grass School of Dance
Cosmopolitan School of Music—Dance Dept.
410 South Michigan Ave., Chicago 5

Dancers Studio Approved by Veterans
Ballet - Spanish - Modern - Jazz
879 N. State, Chicago WH4-3677 DE 7-8207

Edna L. Mc Rae School of the Dance
410 South Michigan Ave., Chicago 5
Webster 9-3772

Gladys Hight-Claire Powell School of Dance & Theatre Arts. *Faculty: Sadler's Wells Soloist, Denis Carey; Cecchetti Graded Method, Violet Strandz. Pupils placed.*
Stevens Bldg., 17 No. State St., Chicago

North Shore Academy of Dance & Theatre
Arts: Veteran Approved
1054 W. Wilson Ave., Chicago 40

Ruth Page
135 So. LaSalle St., Chicago

INDIANA

Academy of Ballet & Related Arts
Nadine Thornton, Artistic Director
"Ballet Etudes," Concert Ensemble
527½ South Main, Elkhart

Jordan College of Butler University
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

IOWA

Betty Mae Harris School of Dance
Member of: CNADM, DEA, DMA
Boone & Perry

KANSAS

Wichita School of Fine Arts
Aline W. Rhodes, Youth Culture Dept.
226 N. Broadway *Phone 4-1309*

KENTUCKY

Courtney School of Dance
Ellis Obrecht, Director
729 South 2nd St., Louisville 2 JU 4-7914

MARYLAND

Deborah London Prof. Sch. of Dancing
Ballet, Modern, Creative Drama, Tap, Art
Guest Ballet Teacher, Jack Potteiger (Ea. Wed.)— Commutes from N.Y. 1110 Mondawmin Conc., Baltimore 15. MA 3-9136

MASSACHUSETTS

Alicia Langford Boston Ballet School
Complete Classical Training
93 Mass. Ave., Boston *CO 6-5015*

Boston Conservatory of Music
Dance Dept., Jan Veen, Director
Modern—Ballet—Composition—Style
Academics—B.F.A. Degree
26 Fenway, Boston

Princess Tatiana Ouroussoff
Brookline Ballet School
2001 Beacon St., Brookline *AS 7-5171*

Mme. Tatjana Baboushkina-Vasiliauskas
School of Ballet *CI 7-8934*
126 Mass. Ave., Boston *AV 2-1135*

MICHIGAN

Armand School — *Ballet - Voice - Dramatics*
Violette Armand B.D.A., Donald Armand, B.D.A. 2657 W. Grand Blvd., Detroit 8

MISSOURI

Flaugh-Lewis School of Dance
All Branches of The Dance
1111 E. 62nd St., Kansas City *HI 7434*

Myldred Lyons Studio of the Dance
Ballet - Tap - Acrobatic
RKO Missouri Theatre Bldg., Kansas City

Stanley Herbertt Ballet Arts Academy
6362 Delmar Blvd.
St. Louis 5

NEW HAMPSHIRE

New Hampshire Ballet Co. School
Troy Howard — Director
Office — Plymouth

NEW YORK

Asmus Ballet School
Faculty — Harry Asmus - Olga Tavolga
Golforb Studio CBS Bldg B'way at 53 St.
PLaza 7-0179

Eve Gentry
Technique-Improvisation-Concerts
242 W. 56 St., NYC OX 7-6074, CI 5-9541

Frances Masin School of Dance. *Ballet and Modern. Classes in Tarrytown and N.Y.C.*
15 North Broadway, Tarrytown. ME 1-3130

Helene Veola
Spanish and Flamenco
234 West 56th Street, NYC *CO 5-1328*

Jay Dance Notation—*class or private lessons, home-study course*
Leticia Jay, 10 E. 85 St., NY 28, RH 4-7583

Modern Dance School, YM & YWHA
Doris Humphrey, Director *AT 9-2600*
Lexington Ave. & 92nd St., N.Y. 28

Professional Children's School
Est. 1914 Grades 1-12 Hours 10 AM-2 PM
132 West 60 St., N.Y. 23 Tel. JUdson 2-3116

OHIO

Anneliese von Oettingen School of Ballet
Ballet - Character - Acrobatic - Tap
2461 Madison Rd., Cincinnati 8, EA 1-0311

Josephine and Hermene Schwarz
Ballet and Modern Dance
Memorial Hall, Dayton *BA 3-1542*

OKLAHOMA

Kotche's School of Ballroom Dancing
416 N. Hudson
Oklahoma City

Robert Bell School of Ballet
Former Soloist "Original Ballet Russe"
3221 No. Classen Blvd., Oklahoma City

TENNESSEE

Jane Shillinglaw
School of Ballet
1507 21st Ave. S., Nashville

TEXAS

Jeanne School of Dance
Classical Ballet, Modern, Top, Jazz
2177 Portsmouth; 8572 Long Point
Houston

VIRGINIA

The Emilie Bearden School of Ballet
349 Warwick Road
Newport News, Virginia

Sullins College — School of Ballet
Combines Liberal Arts Education with Classical Ballet. A.F.A. Degree.
Besa Sklarsky, Director
Bristol

WASHINGTON

Ivan Novikoff School of Russian American Ballet—*Student residence, Summer courses*
606½ Union St., Seattle

CANADA

Elizabeth Leese Studio
Classical Ballet and Modern Dance
326 Victoria Ave., Westmount, Montreal

PORT-AU-PRINCE, HAITI

Haitian Institute of Folklore & Classic Dance
Lavinia Williams, founder-teacher
Voodoo, Ballet, Tap, Ballroom, Teacher's Trng. *Box 1221*

(Continued from Page 95)

Civic Theatre children's series . . . This month's meeting of the **Colo. Council of Dance Teachers** features a talk on business management by a prominent Denverite . . . **Mrs. Arthur Campa** is directing the new **Ballet Espagnol**, a lively group specializing in Spanish and Mexican folk dance . . . **Normandie Karr**, after a year's study with **Jose Limon** and others in NYC, is teaching at the Y in Littleton.

Barbara Radir, after teaching ballet and modern 2 years in Mexico City, has settled in Denver and is teaching ballet at the **Florence Kessler School** . . . Also new on the local scene is **Peggy Barnett**, erstwhile **Juilliard** dance major, now teaching creative dance to children at the **Gersten School**. Ist this season of the school's monthly studio eves. featured folk singers Bob Muse and Walt Conley, with Miss Barnett and **Stanley Levy** dancing new works, including a suite from "Pipe Dream" . . . **Lillian Cushing** to present a lecture-demonstration on ballet history for the Symphony Guild. Miss Cushing, in recognition of her more than 30 years of outstanding teaching, has been made a Fellow of the **Nat'l Academy of Ballet** . . . At Colo. Woman's Coll., **Jean Erdman** will be a guest this month, giving a master class, lecture-demonstration and solo recital.

LONDON DATELINES *Rhoda Gersten*

One fact has emerged from the recent glut of ballet in London: we have had more ballet than ballet audiences. Seasons of both the **Ballet Rambert** and the **De Cuevas** co. suffered from inactivity at the box office. Economically a cold draught is playing around ballet; even dance books are not selling the way they were. Reasons are probably competition from TV and a switch of fashion away from ballet toward opera.

A week before their scheduled London opening on Sept. 10, the **Edinburgh Int'l Ballet** announced they had an advance sale of only 4% of capacity and were cancelling the engagement. With 12 new productions, the co. had made its bow at the Edinburgh Festival using 14 "permanent" dancers, plus guests brought in by the 12 choreographers. Group had had guardedly enthusiastic notices on their debut and undertook a brief European tour. Shocked by the news of the London cancellation, the dancers decided to go it alone and present 3 perfs., beginning Sept. 17, of 4 ballets. All are hoping for a philanthropist to come forward.

Yet not all is ill money-wise for ballet here. **London's Festival Ballet** reputedly netted more profits than ever before for their summer and early fall season, and advance ticket sales for the **Royal Ballet's** production of **Ashton's** new full-length "Ondine" are claimed to be the heaviest since the **Bolshoi** visit.

Apart from financial considerations — on Sept. 15 Ballet Rambert premiered "Two Brothers" by **Norman Morrice**, one of the co's dancers. This is one of the most promising ballets seen for quite a while, and Morrice bids fair to be the latest in the string of choreographers, ranging from Ashton and **Tudor** to **Walter Gore**, discovered by **Marie Rambert**. Set in a modern back street, the work took as its theme the love of two brothers for a girl, and ran the gamut of jealousy and murder.

The final weeks of the De Cuevas season brought 3 works new to London — all disappointing. "L'Amour et son Destin," choreographed by **Serge Lifar** and **Dimitri Parlic**, proved to be an unbelievably hamhanded load of dance cliches. **Janine Charrat's** "Diagramme" was only moderately worth while. But **James Starbuck's** pseudo-jazz ballet, "Le Mal du Siecle," intended to give hick Europeans the low-down on the American beat generation, was positively disastrous. Badly choreographed and badly danced, it was like the palest of carbon copies of the weakest Hollywood dance routines. Despite these disappointments, the standard of dancing in the co. is at such a high level that one could afford to forgive if not forget.

Noel Coward is reportedly preparing theme and music for a Festival Ballet production next summer, provisionally titled "London Morning" . . . On Sept. 10 **Anya Linden** married American violinist Igor Tamarin . . . **Beryl Grey** has had to cancel a concert appearance at Albert Hall on Oct. 19 owing to partner **Oleg Briansky's** injury. Their places were taken by **Nadia Nerina** and **David Blair**. *Clive Barnes*

NEWS FROM FRANCE

After nearly 30 years, Ballet Master **Serge Lifar**, left the Paris Opera on Sept. 30. Georges Hirsch, Dir. of the Opera, used a letter of resignation received last Mar. as reason for non-renewal of Lifar's contract. Scheduled for Oct. 27 was his "Daphnis and Chloe" with **Peter Van Dijk** and **Claude Bessy** in leading roles.

After several postponements, the premiere of Henri Tomasi's opera "L'Atlantide" was set for Oct. 10. After one rehearsal, **Ludmilla Tcherina**, who had already done the role of Antinea at Enghien, refused to continue at the Opera, for she disagreed violently with producer Hirsch. Her sudden departure required the hasty recall of Claude Bessy, guesting with American Ballet Theatre. Lifar refused to re-do choreography in the short time allotted. **George Skibine** was called in. Miss Tcherina plans to head her own co. with **Milorad Miskovitch** as male star.

After a long absence from Paris, **Janine Charrat** and her co. returned Oct. 3. Repertoire included Miss Charrat's "Arlequin," "Chimere," and "Les Liens;" Lifar's "Francesca da Rimini" danced by **Helene Trailine** and the elegant **Juan Guiliano;** and a new version of the "Miraculous Mandarin" by the Hungarian **Erno Vahsequy**.

Marcel Marceau offered his new mime program Sept. 27. Never has he been more sure of his craft, more worthy of his illustrious predecessors. **Gilles Segal** has made great progress, and **Sabine Lods** and **Pierre Verry** bought humor and tenderness to "The Matadors" and "The Little Circus."

Maurice Bejart's new ballet, "Orphee" in 3 acts and 9 scenes was premiered Sept. 17 at the Royal Opera of Lieges and for T.V. Assisting dancers were **Michele Seigneuret, Nicole Amigues, Marina de Berg, Tania Bari**, and **Patrick Belda**. After a tour of England, Germany, Switzerland, and Italy, it will be seen in Paris in 1959.

The Opera-Comique is restaging Messager's ballet "Isoline." Choreographer is George Skibine. **Josette Amiel** and **Jacques Chazot** have principal roles.

Liane Dayde is negotiating with Italian producers for possible lead in a film about Pavlova . *Marie-Françoise Christout*

NEWS FROM GERMANY

The Berlin Festival was the setting for the German debut of **Antonio** and His Spanish Ballet, which was not as enthusiastically received here as his many friends had anticipated. At the opening his balletic ambitions were as heavily criticized as were his pantomimic expression, and some of his choreographic and decorative ideas were too Hollywood-ish to be accepted by stern German dance scholars. With his 2nd program, however, everything fell into shape and he scored easily.

Otherwise the Festival's ballet fare was meagre. The Stadtische Oper contributed a new triple-bill in true **Tatiana Gsovsky** style, which means little dancing and lots of complicated, tortured posturing. She opened with "Apollo"; followed with "The Last Flower," a dance fable inspired by the James Thurber drawings (a ballet which succeeds quite well); and closed with "Menagerie." The score of the last is by Giselher Klebe, a 12-tone partisan, who also uses musique concrete. Libretto is based upon Wedekind's "Lulu," a famous turn-of-the-century German play, the heroine of which represents the incarnation of female lust in all its male-destroying power. It offers little opportunity for dancing. This is unfortunate, as this was the Berlin debut of **Judith Donnys**, a rising young Hungarian ballerina who mimes and poses the title role with great conviction. *Horst Koegler*

ITALY & CZECHOSLOVAKIA NOTES

VENICE: At the Film Festival here there was a bonus of "live" ballet for the critics. In the fabulous open-air theatre on the island of San Giorgio, the La Scala dancers have been presenting "Romeo and Juliet" (Prokofiev - **John Cranko** - Benois), with **Carla Fracci** and **Mario Pistoni** in the leads. Worth seeing alone were the

Benois sets and lighting against the background of a Venetian canal. The co., under the direction of **Ugo dell'Ara, Esmee Bullness** and **Karola Szalay,** worked miracles, and the successful production attracted hordes of tourists . . . For the open-air opera season in Verona, choreographer **Luciana Novaro** recruited 50 dancers from Genoa and La Scala in Milan. Her work gave incidental ballet-in-opera a much appreciated new importance.

ROME: During the summer opera season at the Caracalla Baths, the "over 40" female members of the corps de ballet girls of the Rome Opera went on strike. The management would like to dispense with their services, but their pensions don't come due until they are 65! The "girls" are asking a special pension of 30,000 liras a month until they reach pensionable age. This, of course, would put an impossible burden on the Opera.

PALERMO: Sicily has been fortunate to have 2 ballet co's touring its open air theatres. One was the **Aurel Millos Ballets,** with Argentinians **Carmen Panader, Victor Ferrari** and **Christian Uboldi** in the leads. Millos leaves his post as choreographer of the Massimo Opera in Palermo to rejoin the Rome Opera . . . The other co. was made up of a dozen pupils of **Susanna Egri** of Turin, with **Martha Egri** as leading dancer. They were the ballet group in the production of "Much Ado About Nothing," which toured Sicily.

KARLOVY VARY: There were no dance movies in the Film Festival in Czechoslovakia, with the exception of the dancing in the hour-long documentary of the 1957 Moscow Youth Festival. Included was a "Swan Lake" Act II excerpt, with 300 pupils of Moscow area schools. The mass effect was unreal and fascinating. In Czechoslovakia I was lucky enough to get into some perfs. by a touring group from the **Bolshoi Ballet.** The dancers were marvelous; the costumes, lighting and timing—by our standards—awful. Ballerina was the superb **Maya Plissetskaya,** who has not yet appeared in Western Europe. Her partner, **Leonid Zhdanov** (brother of **Ulanova's** partner), was full of praise for **Alicia Alonso** and expressed eagerness for more East-West exchange of ballet artists.

Luigi Gario

NEWS FROM LATIN AMERICA

VENEZUELA: Aug. brought 5 perfs. of the **Tatiana Gsovsky Berliner Ballett.** Seriousness was the keynote: the dancers about their art, the critics in their esthetic discussions, the audience in their weighty consideration. Little real pleasure was evident . . . This was a complete contrast to the USSR group billed as the Bolshoi, but who were actually famous old-timer **Vakhtang Chabukiani** and several dancers from Tiflis. It was a sell-out and everyone had a marvelous time. On view were all the vices and some of the virtues of 1st-rank Soviet ballet, much circus excitement, old-fashioned corn, and some truly beautiful dancing by the younger performers **Eteri Chabukiani** and **Eugenia Gelova.**

Jeanne Nelson

CHILE: During its 2nd season this year the **Nat'l Ballet** premiered **Han's Zullig's** "The Mischiefs of Cupid," new to Chile, though the choreographer had previously staged the work in Germany. The Zullig trademark of beautiful phrasing, musicality and fluidity of dancing was there, but plot and characters were not clearly established.

ARGENTINA: The Colon co. revived **Cieplinsky's** version of "Coppelia" . . . **Dore Hoyer** returned to Buenos Aires after dancing in Chile, and was an even bigger hit . . . **Rosario's** Spanish co. returned and is performing at the Teatro Avenida.

Hans Ehrmann-Ewart

REPORT FROM MEXICO

The 1st season in 2 years by the combined co's of **Ballet Nacional** and **Ballet Contemporaneo** was not the success it should have been. Only one of the 9 choreographers who showed growth was **Guillermina Bravo,** who presented 3 works: "El Demagogo," "El Bracero" and "Imagenes." All were theatrical and full of movement which derives from no one. She is now the best of native choreographers.

Definite group feeling was demonstrated in **Carlos Gaona's** "Corrida del Sol," performed with energy and joy. **Rosa Reyna's** "Movimiento Perpetuo" was set to "musique concrete." Theme and sound coincided, but movement was romantic. **Farnesio de Bernal's** "Quinteto" was another of those academic openers, and both his "Cazadores" and "Cuento" were too long for their content. On the other hand, his "Gallos" was given a brilliant perf. **Juan Casados** and **Rosalio Ortega,** as the gallos, played beautifully opposite **Beatriz Flores.**

Rosa Reyna's florid mannerisms turned the simple idea of **John Sakmari's** "Encuentro" into a vulgar night club apache routine. Sakmari's "Ella" used 5 beautiful women for the overworked theme of woman's sensuousness. **Raquel Gutierrez'** "Amazonas" had lovely perfs. from **[illegible] Cota** and **Adriana Siquieros. Elena [illegible] ega's** "Tierra," in its umpteenth version, while full of flaws, was passionately danced and believed in.

John Fe[illegible]

NEWS FROM DENMARK

Oct. 1 saw the premiere by the **Roy[illegible] Danish Ballet** of **Hans Brenaa's** lon[illegible] delayed version of "Harlekins Millione[illegible] The ballet was a favorite here from 19[illegible] when it was created by **Emilie Walbo[illegible]** Denmark's 1st female choreographer, [illegible] 1936, when its 150th perf. was staged b[illegible] **Harald Lander.** Choreography is new (ex[illegible] cept for Walbom's pizzicato polka), an[illegible] Brenna scored a success with his charm[illegible] ing handling of the old Commedia dell 'Ar[illegible] story. Delightful as principals were **Mo[illegible] Vangsaa, Henning Kronstam, Margred[illegible] Schanne, Fredbjorn Bjornsson, Niels Bj[illegible] Larsen, Kirsten Simone.**

Cullberg's "Miss Julie" is scheduled f[illegible] Dec. 8. The ballet will have 2 complet[illegible] casts. 1st night: Mona Vangsaa, Er[illegible] **Bruhn, Lizzie Rode, Stanley Williams.** 2n[illegible] night: Kirsten Simone, **Frank Schaufu[illegible] Mona Hansen, Verner Andersen** . . . Bjorn[illegible] son's "Lykke Goes Abroad" was due f[illegible] a mid-Oct. premiere, with Kirsten Simon[illegible] in the leading role of a young girl on [illegible] conducted tour. It will share a bill wi[illegible] Larsen's "Forest Magic."

Sven Sorgenfr[illegible]

NEWS FROM AUSTRALIA

It seems odd that the present **Royal Ba[illegible] let** season in Sydney should be receive[illegible] with mixed sentiments when only last ye[illegible] **Margot Fonteyn** and her colleagues we[illegible] given such a hysterical welcome. Aud[illegible] ences enjoy this young contingent of danc[illegible] ers but in some instances the critics hav[illegible] been very hard on them. Opening week[illegible] have **Rowena Jackson** and **Philip Chatfiel[illegible]** heading the co., with **Svetlana Beriosova [illegible] Bryan Ashbridge, Anya Linden & Davi[illegible] Blair.** That phenomenon of versatility **Robert Helpmann,** is at present starring i[illegible] "Nude with Violin." Immediately after hi[illegible] closing he will be starring with the Roya[illegible] Ballet in his own "Hamlet." Other star[illegible] of the Australian tour arrive two by two, in order to avoid disruption of the London season which runs concurrently.

Svetlana Beriosova in "Swan Lake" electrified audiences and critics in her first appearance. It was probably the most exciting night of any visiting dancer to Australia. **Ann Heaton's** work in "Blood Wedding" and in **Kenneth MacMillan's** "The Burrow, is impeccable technically, and her sense of theatre is a real satisfaction. "The Burrow" is unanimously conceded to be a ballet of significance. Reminiscent of "The Diary of Anne Frank," its characters are fugitives from war-time atrocity hiding in an overcrowed garret. **Rowena Jackson's** delicious warmth in "Don Quixote," "Les Sylphides" and "Swan Lake" (with her husband **Philip Chatfield** as a nobly matching Prince) have been among the joys of this season.

Beth Dean

Give
To Defeat
MUSCULAR
DYSTROPHY
MDA
MDAA, INC.

CLASSIFIED

Young woman, Juilliard and Dunham trained teacher, available for ballet, modern, Spanish, ballroom classes. DANCE Magazine, Box A-47, 231 W. 58 St., NYC.

SELVA DANCEWEAR

crafted more carefully so that you may dance more perfectly

In dancing, the price of perfection is constant, careful work. That's what it requires . . . there is no substitute.

So it is in creating dancewear, too. It takes patient, painstaking work . . . a kind of skill and craftsmanship that is an art of its own . . . a craftsmanship that combines in dancewear: firm, gentle support, just the right measure of freedom, and an important note of graceful beauty . . . the kind of craftsmanship intrinsic in *all* Selva dancewear — the dancewear that is always *crafted more carefully so that you may dance more perfectly.*

SELVA BALANCED-DESIGN BALLET SLIPPERS

Hand crafted of soft supple leather, specially tanned for longer wear — Selva Ballet Slippers are available in many variations to fit every dancing need — all Balance-Designed for flawless fit.

selva

COMMENDED BY THE CONSUMER SERVICE BUREAU OF PARENTS' MAGAZINE

Write for complete catalog, **& Sons, *Dept. D.* 1607 Broadway, New York 19, New York**

holiday showtime
RATES TOP POSITION

at *Leo's*®

ADVANCE THEATRICAL DEPARTMENT STO

FABRICS

In Stock

basic satins to glittering metallics

TRIMMINGS

In Stock

tailored braids to fussy ruffles

READY MADE COSTUMES

In Stock

"Swan Lake" to "1959 Follies"

BASIC LEOTARDS

In Stock

satins, velveteens, cottons

LEO'S SHOES

In Stock

to match your costume, period to modern

FREE!

1959 "One Stop Service" Catalog on request

Leo's®

ADVANCE THEATRICAL SHOE CO

32 West Randolph St. Chicago 1, Ill.

KNOWN THE WORLD OVER BY THOSE WHO TEACH, STUDY AND LIVE THE